

July ★ 1941



# The Inland Printer

*dan smith*

WHET THEIR  
APPETITES  
WITH GOOD ADVERTISING  
ON  
*Champion Paper*

People of every age and circumstance unconsciously judge a product by the maker's own regard for it, as evidenced by the quality of his printing and the paper used. Help advertisers design good sales literature, sell them quality work, and use Champion paper. There's a grade for every need . . . coated and uncoated book, offset, cover, postcard, envelope, and cardboard. They all help make the public hungry enough to buy whatever your customers have to sell.



**THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio**

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . HOUSTON, TEXAS

*Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds, Envelope  
and Tablet Writing . . . Over 1,500 000 Pounds a Day*

DISTRICT SALES OFFICES

NEW YORK · CHICAGO · PHILADELPHIA · CLEVELAND · BOSTON · ST. LOUIS · CINCINNATI · ATLANTA



If you are not interested in your production costs, you may be satisfied with some other way of setting display and job composition. But if you are interested in profits, the inevitable choice is the **LUDLOW.**

- The very essence of effective display composition is *variety*—the combination of *different* typeface sizes and styles.
- For producing such *variety*, the most efficient method is the one that is the most *flexible*—the method with which such changes are made most easily.
- For true flexibility and versatility, nothing equals *simplicity*—of operation and of mechanism.
- The Ludlow System is fundamentally *simple and direct*—from copy to form.

Full information regarding the Ludlow System of display and job composition and its time- and money-saving features will be sent you gladly upon request.

**LUDLOW TYPOGRAPH COMPANY** 2032 Clybourn Avenue, Chicago

Set in Ludlow Karnak Medium and Ludlow Karnak Intermediate and its Italic

# BUCKEYE

ENDURING BEAUTY



Hundreds of cover papers have come and gone, but Buckeye Cover stands through the years, a monument to sound building and enduring good taste. The choice of colors and finishes is so great that you will always find a Buckeye Cover appropriate to the work at hand. Buckeye is first in prestige and usefulness. Would you like to see for yourself? Write and ask us for a free sample book.



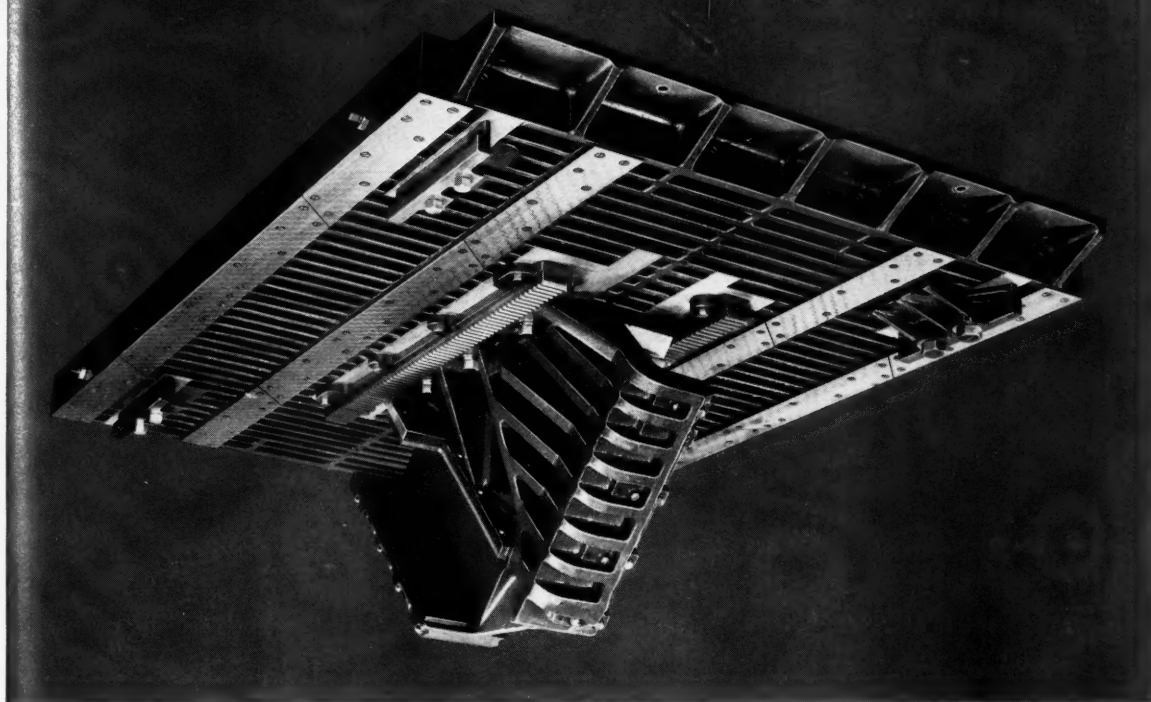
**THE BECKETT PAPER COMPANY**

*Makers of Good Paper in Hamilton, Ohio, Since 1848*

Published monthly by Tradepress Publishing Corporation, 309 West Jackson Boulevard, Chicago, Illinois. Subscription rate \$4.00 a year in advance; single copies, 40 cents. Canadian \$4.50 a year; single copies, 45 cents. Foreign \$5.00 a year; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1941, Tradepress Publishing Corporation.

# *It must be...*

## **Compact and Strong, Rigid and Tough**



**A**ND so Miller engineers perfected a modern bed for a modern cylinder press. Today, pressmen the country over give high praise to the Miller type bed — to its unyielding rigidity; to its high ability to show and hold the lightest makeready patch.

The bed and hanger (Two-Color pictured above) are made of tremendously sturdy alloys of manganese, copper, silicon, aluminum, nickel and magnesium. Ribbing is heavier and deeper than other beds and more closely spaced across the bed to assure maximum latitudinal strength in line with the cylinder. Nitralloy, one of the hardest and most expensive industrial metals known, takes the wear of the driving mechanism. A removable and replaceable sheet of special steel provides a bed surface resistant to scratches and dents. Even if such scratches or dents occur, they usually are easily and quickly eliminated by economical replacement of the bed plate rather than by the repair or replacement of the whole bed as in the past. Then too, the smooth polished surface of the plate is further assurance of freedom from work-ups or other impression troubles.

Even when tested under temperatures varying from 10° below zero to 150° above, the patented Miller bed with all attachments, hanger, bed roller tracks, bearers, inker rack, and bed plate show *not one* of the deficiencies often found in old style beds. Truly a modern type bed — costly in design and construction — but unequalled as a fine tool for the skilled craftsmanship of the modern pressman.

Information on Miller Automatics gladly sent to any responsible concern, on request.

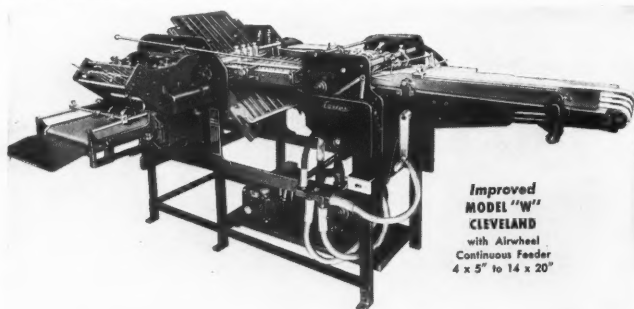


### **MILLER PRINTING MACHINERY CO., PITTSBURGH, PA.**

*Please Mention THE INLAND PRINTER When Writing Advertisers—Index, Pages 82-84*

# More Production-More Profit with these MODERN CLEVELANDS

During the Summer months many Printers and Binders consider new methods and machines that will improve their production and profits. • For your FOLDING requirements it will pay you to become better acquainted with these three GREAT CLEVELANDS that will improve your FOLDING SERVICE, with EXTRA PROFITS to yourself.



Improved  
MODEL "W"  
CLEVELAND  
with Airwheel  
Continuous Feeder  
4 x 5" to 14 x 20"

## THE IMPROVED MODEL "W"

This Smallest of CLEVELANDS folds the great variety of small work, circulars, package inserts, letters, greeting cards, etc., in one to five folds, at top speeds with the greatest accuracy. *The Continuous Reloading Feature* of its Feeder, with no stops for reloading, gives you the highest possible output per hour at unbelievably low cost per 1000. The Air Wheel Feature provides for folding of high class work having heavy illustrations and bleed edges without marking.



CLEVELAND  
MODEL "DOUBLE-O"  
with Continuous Feeder  
Folds Sheets 4 x 6" to 22 x 32"

## THE "DOUBLE-O" CLEVELAND

This Middle-Size Folder gives you the quick Folding Service present day Direct Mail and Job Printing demands. A check-up of thousands of Direct Mail pieces reveals that 96% come within the size and folding range of the "Double-O."

The "DOUBLE-O" is unequalled for accuracy and variety of folds. Its high speed and continuous feeding—no stops for reloading—assure the high volume that often makes folding your most profitable operation on the job.



CLEVELAND MODEL "DOUBLE-M"  
Maximum Right Angle . 28 x 44"  
Maximum Parallel . 28 x 58"  
Minimum Sheet . 5 x 7"  
Eleven Fold Plates

## THE "DOUBLE-M"

Every fold, as far as we know, that can be made on all other types and makes of jobbing folders, comes within the folding range of the "DOUBLE-M", in sheet sizes up to 28 x 58". In addition, the "DOUBLE-M" makes a great variety of folds that cannot be made on any other folder, in parallels, right angles or combinations of parallel and right angle folds. Equipped with Continuous Feeder—no stops for reloading.

Fifty per cent faster, and far more versatile and convenient, than its predecessor, the old MODEL "B" CLEVELAND.

**All CLEVELANDS fold, score, perforate and slit.**  
**Before you buy a FOLDER be sure you LOOK AT THE CLEVELANDS**  
**ASK FOR LITERATURE ON THESE THREE. NO OBLIGATION.**

## Dexter Folder Company, Pearl River, New York

NEW YORK, 330 West 42nd Street • CHICAGO, 117 West Harrison Street • PHILADELPHIA, Fifth and Chestnut Streets • BOSTON, 185 Summer Street  
CLEVELAND, 2391 Fenwood Road • ST. LOUIS, 2082 Railway Exchange Building • DALLAS, J. F. Carter, 5241 Bonita Avenue • SAN FRANCISCO, LOS  
ANGELES, SEATTLE, Harry W. Brintnall Co. • ATLANTA, Dodson Printers Supply Co., 231 Pryor St., S.W. • DENVER, A. E. Heinson, 1441-47 Blake St.



Another money-making  
idea from Hammermill!

OAKLAND - LUMBER - COMPANY  
LUMBER - MILLWORK - BUILDERS' SUPPLIES - COAL AND COKE  
OAKLAND - OHIO

OAKLAND - LUMBER - COMPANY  
OAKLAND - OHIO

OAKLAND - LUMBER - COMPANY  
OAKLAND - OHIO  
PURCHASE - ORDER -  
TO \_\_\_\_\_  
DATE \_\_\_\_\_ 19\_\_\_\_  
NO. \_\_\_\_\_

## How to sell 3 jobs on one order

**H**ERE'S a selling idea that can help you land two or three jobs when your customer is interested in only one. It's Matched Stationery—letterheads, second sheets, envelopes, forms... all with a family resemblance.

For your use Hammermill has prepared a folder that shows seven attractive sample sets of modern matched stationery. None of the headings call for costly artwork or engravings. They are designed with standard type faces, rules and ornaments—type you can match or approximate right out of your own cases.

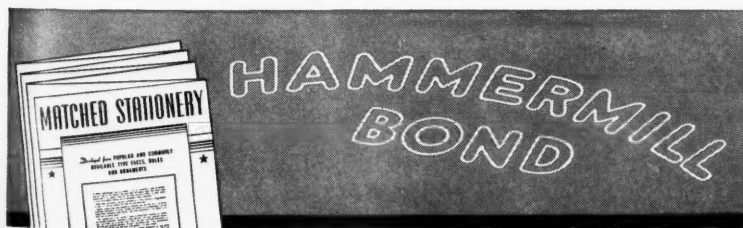
### How to use this selling tool

When a customer calls you in for a letterhead or invoice order, show him with this folder how matched stationery will command attention for

his messages, create a better impression with prospects and customers, give his company an air of stability and prestige.

Then when you show proofs of the new letterhead (or invoice), bring along proofs of matching envelope, second sheet, statement—all printed on the same color and finish of Hammermill Bond, with the same design and in the same color of ink. Chances are, your customer will thank you for the service—and you'll walk out with an extra order or two from the one original job.

► The printed headings in the Matched Stationery folder can easily be adapted to the needs of any customer. Get a copy and take it with you on your next business call. Mail coupon now.



Hammermill Paper Company, Erie, Pa.

Please send me the folder of Matched Stationery on Hammermill Bond. IF-JUL

Name \_\_\_\_\_

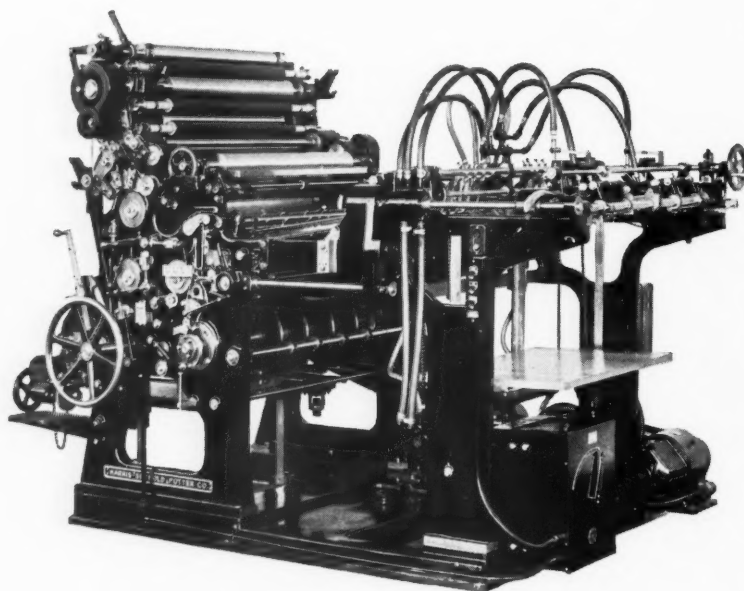
Position \_\_\_\_\_

(Please attach to your business letterhead)

OFFSET RELEASES THE

# *Full Power*

OF THE PRESSROOM



★ **LSB** ★ 17 x 22 Single Color

## **HARRIS LITHO CHEMICALS**

Through research, Harris has developed and standardized new chemicals for both deep etch and surface plate making processes. Full details upon request. Write us with reference to your lithographic problems.

★ The ability of any pressroom to serve the needs of today's market is limited by its press equipment. The addition of Offset releases the full power of the pressroom and the choice of Harris Presses helps you to a position of leadership in Offset production.

There is no better evidence of Offset's position in business progress than its tremendous growth as a method of putting ink on paper, there could be no wiser selection of press equipment than your choice of Harris.

# **HARRIS OFFSET PRESSES**

**HARRIS · SEYBOLD · POTTER · COMPANY ·**

**PIONEER BUILDERS OF SUCCESSFUL OFFSET PRESSES**

General Offices: 4510 East 71st St., Cleveland, Ohio • Harris Sales Offices: New York, 330 West 42nd St. • Chicago, 343 So. Dearborn St. • Dayton, 819 Washington St. • Atlanta, 120 Spring St., N.W. • San Francisco, 420 Market St. • Harris-Seybold-Potter (Canada) Ltd., Toronto, Montreal • Factories: Cleveland, Dayton





# Can you spare 3 minutes

That's all the time it takes to read the interesting, informative booklet, "Seven Years of Prestige Building", which points the way to increasing your letterhead sales. The booklet is FREE and so is the service it describes — The Letterhead Clinic — which is helping alert salesmen get more letterhead orders. And letterhead business is attractive, because it's *repeat* business . . . it often opens the door to other printing sales. Will you take 3 minutes to read about an idea that can make money for you? Use the convenient coupon.

THE LETTERHEAD CLINIC  
Whiting-Plover Paper Company  
2 Whiting Road, Stevens Point, Wisconsin

Send FREE booklet, "Seven Years of Prestige Building", that tells how The Clinic can help me get more letterhead business, to:

Name \_\_\_\_\_

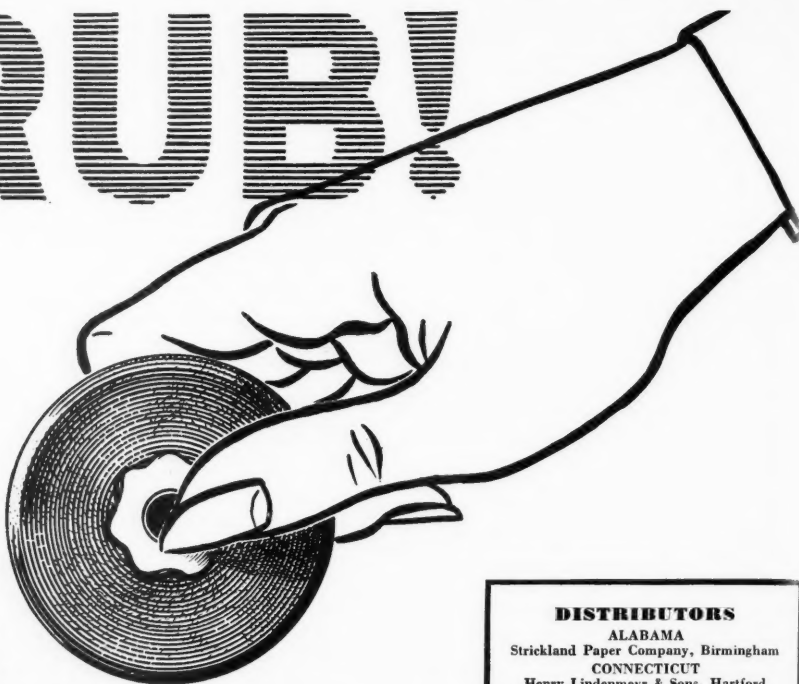
Position \_\_\_\_\_

Please attach coupon to your BUSINESS LETTERHEAD

*Permanized Papers*

RAG-CONTENT

# RUB!



## Eraser Test Proves EXTRA Strength of Patawite 9 lb Manifold

Patawite is unusually strong. If you have any doubts, give your secretary a sheet of it. Ask her to type several lines—erase a few words—then retype. You'll be surprised how this new thin paper stands up! Also, when you examine Patawite closely you'll discover an unusually clean, opaque surface—free from imperfections.

Patawite 9 lb. Manifold is unwatermarked, unglazed, and is available in canary, goldenrod, pink, green, blue, and white.

### A PERFECT PAPER FOR

#### Air Mail Stationery

The volume of air mail letters is going up and up. Patawite stationery keeps the cost of postage down.

#### Carbon Copy Paper

Patawite gives clear, legible copies down to the last sheet.

#### Advertising Broadside

With Patawite, elaborate jobs can be produced on limited budgets.

Ask the distributor in your territory for the Patawite 9 lb. Manifold sample booklet and prices.

#### Folders

Striking effects can be obtained by using Patawite for printing circulars, folders and other mailing pieces that must get attention.

#### Office Forms

Patawite cuts the cost of printed office and departmental forms, and provides a sheet that is sturdy and serviceable.

# PATAWITE 9 lb. Manifold

REG. U.S. PAT. OFF.


**Paterson Parchment Paper Company**  
Bristol, Pennsylvania

West Coast Plant: 340 Bryant St., San Francisco, Cal.

Branch Offices: 120 Broadway, New York, N. Y. • 111 West Washington St., Chicago, Ill.

#### DISTRIBUTORS

**ALABAMA**  
Strickland Paper Company, Birmingham  
**CONNECTICUT**  
Henry Lindenmeyr & Sons, Hartford  
**FLORIDA**  
Knight Bros. Paper Company, Jacksonville, Miami, Orlando, Tallahassee and Tampa  
**GEORGIA**  
Knight Bros. Paper Company, Atlanta  
**ILLINOIS**  
Bradner Smith & Company, Chicago  
**INDIANA**  
Crescent Paper Company, Indianapolis  
**KENTUCKY**  
Miller Paper Company, Louisville  
**LOUISIANA**  
United Paper Company, New Orleans  
**MARYLAND**  
The Whitaker Paper Company, Baltimore  
**MASSACHUSETTS**  
Stimpson, Inc., Boston  
**MINNESOTA**  
The John Leslie Paper Company, Minneapolis and St. Paul  
**MONTANA**  
The John Leslie Paper Company, Great Falls  
**NEW JERSEY**  
Henry Lindenmeyr & Sons, Newark  
**NEW YORK**  
Herrmann Paper Company, Inc., New York City  
Henry Lindenmeyr & Sons, New York City  
Miller & Wright Paper Company, New York City  
The Alling & Cory Company, Buffalo and Rochester  
**NORTH CAROLINA**  
Epes-Fitzgerald Paper Company, Raleigh  
**OHIO**  
The Alling & Cory Company, Akron and Cleveland  
The Imperial Paper Company, Cincinnati  
Sterling Paper Company, Columbus  
Paper Merchants, Inc., Toledo  
**PENNSYLVANIA**  
Whiting-Patterson Company, Philadelphia  
Wilcox-Walter-Furlong Paper Company, Philadelphia  
The Alling & Cory Company, Pittsburgh  
H. A. Whiteman & Company, Wilkes-Barre and Williamsport  
**SOUTH CAROLINA**  
Epes-Fitzgerald Paper Company, Columbia  
**TENNESSEE**  
Bond-Sanders Paper Company, Chattanooga and Nashville  
**TEXAS**  
L. S. Bosworth Company, Inc., Houston  
**VIRGINIA**  
Caskie Paper Company, Inc., Lynchburg  
Old Dominion Paper Company, Norfolk  
**WASHINGTON, D. C.**  
R. P. Andrews Paper Company  
**WEST COAST**  
Zellerbach Paper Company



**CAN YOU PRINT  
THIS INSERT 2 UP AT  
5000 IMPRESSIONS  
PER HOUR?**

## **If not, profit is slipping out of your hands**

This insert illustrates 2-color work printed on the new V-50 Miehle Vertical at a speed of 5000 impressions per hour. Turn this page over and look at the back. The job was printed two up. Note the register, the impression, the ink

distribution. This is good commercial printing and is typical of work being turned out on the V-50 by printers in every section of the country. Can you get the same quantity of *quality impressions* from your present presses?

**If not, what would equal production mean to you**  
*in Profits?*



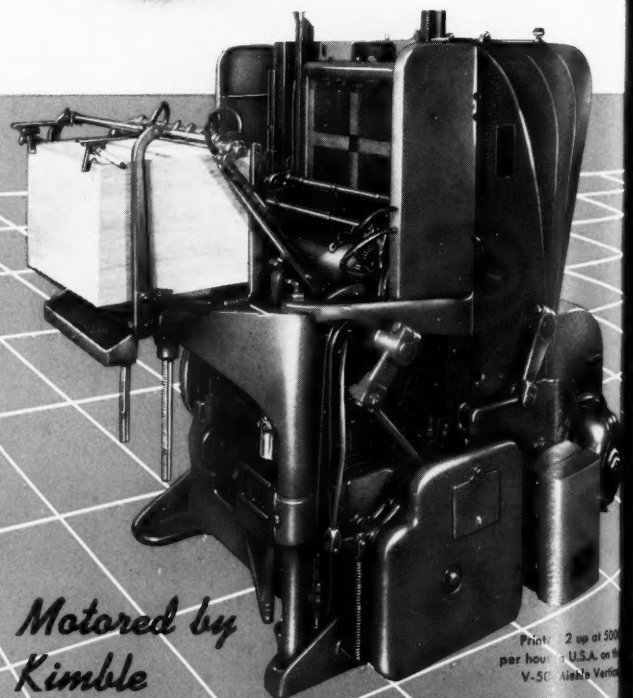
SEE REVERSE SIDE



# The Handwriting is on the Wall!

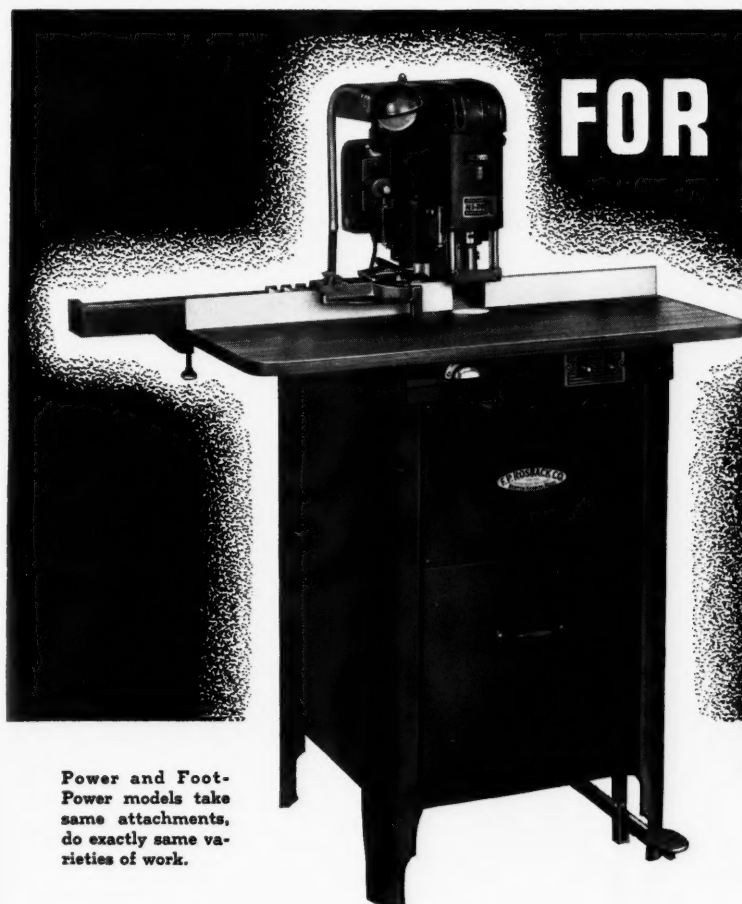


**S**HREWD printers everywhere know the only sure way to increased profits is to get increased production without increased costs. They know too that the only way to get increased production without increased costs is by means of better, faster equipment such as the V-50. We don't believe there is a press today—within its range—that can touch the V-50 for quantity of quality printing . . . or for fast runs on "Run of the Hook." The outlook for the future says: *Push Production UP and Keep Costs DOWN.* Start now—by asking a Miehle Representative to call. **MIEHLE PRINTING PRESS & MFG. CO., Builders of World Famous Printing Presses, 14th Street and South Damen Avenue, Chicago, Illinois.**



## The 5000 Per Hour V-50 Miehle Vertical

Sheet Sizes: 3½ x 5½ to 14 x 20  
Max. Form: 2 Rollers 12 x 19  
1 Roller 12 x 19



Power and Foot-Power models take same attachments, do exactly same varieties of work.

# FOR EXTRA PROFITS

## The HI-PRO Paper Drill

**W**HEN you select a paper drill, be sure you get the one machine that gives you most opportunities for profit—the Rosback Hi-Pro. Whether you need the maximum production obtainable from a single-spindle power drill, or only the more limited output of a foot-power machine, remember that with the Rosback Hi-Pro you can do, on your one machine, by means of low-cost practical attachments, every variety of work that can be done by any paper drill at any price.

And only on the Rosback Hi-Pro can you obtain the patented one-piece slotting knife—approved by recognized authorities as the most efficient, most practical method for slot drilling.

Write us, or see your nearest Rosback dealer for prices and full information.

**F. P. ROSBACK COMPANY**  
Largest Perforator Factory in the World  
**BENTON HARBOR, MICHIGAN**

Advertisers Are Listed in New "Classified Buyers' Guide"—See Pages 82-84



The Rosback Hi-Pro drills clean, round holes, any size from  $\frac{1}{8}$ " to  $\frac{1}{2}$ "—the only machine using suction on the drill to help prevent drill jamming and breakage.



The Rosback one-piece slotting knife cuts true slots, same width at bottom as at top of pack—no spreading as it goes through the stock. Note taper-flared slot.



Three sizes of round cornering knives available. Angle gauges with micrometer adjustment enable you to cut true corners even though stock may not be exactly square.



Kalamazoo slotting done on either power or foot-power Hi-Pro Drill, the only difference being in the height of lift cut at each stroke of the knife.



## *Uniformity of Essentials*

GIVE *Masterline* PAPERS CONSISTENT RESULTS

Today's specifications for Business Papers are exacting in all essentials. *Masterline Papers* are convenient, economical, dependable, printable, uniform, beautiful, strong, and clean . . . each inseparably woven into every sheet. These priceless ingredients are given to you through standardized production; the same craftsmen make the same paper on the same machines

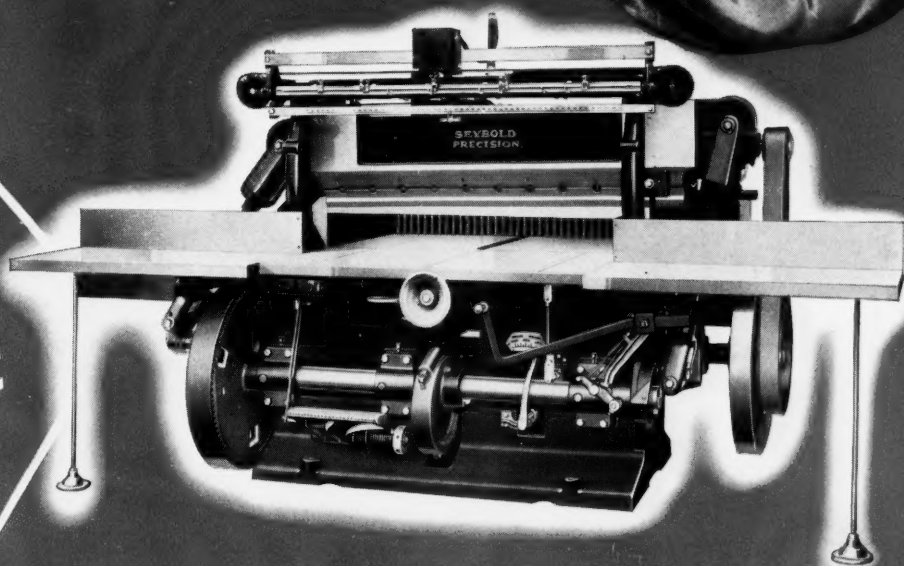
from the same precise formulas day in, day out. Their 19 brands are honorably uniform in their respective essentials. The range is wide . . . from all-rag to super-sulphite, from Onion Skins to Ledger. *Masterline Papers* are consistently kind to the business needs of the particular man. Get acquainted with your local distributor or ask us for full information and samples.

**FOX RIVER PAPER CORPORATION APPLETON • WISCONSIN**





## SEYBOLD ELECTRIC AUTOMATIC SPACER



### SEYBOLD SALES AND SERVICE:

NEW YORK: E. P. Lawson Co., Inc., 426-438 W. 33rd Street

CHICAGO: Chas. N. Stevens Co., Inc., 110-116 W. Harrison Street

SOUTHERN SALES DISTRICT, ATLANTA, GA.: Harris-Seybold-Potter Co., 120 Spring Street, N. W.

CENTRAL SALES DISTRICT, DAYTON, OHIO: Harris-Seybold-Potter Co., 819 Washington Street

SAN FRANCISCO, LOS ANGELES, SEATTLE: Harry W. Brintnall Co.

TORONTO AND MONTREAL: Harris-Seybold-Potter (Canada) Ltd.

LATIN AMERICA AND WEST INDIES: National Paper & Type Co., 120 Wall St., New York, N. Y.

Sometimes it pays to wait. It pays to wait when you gain advantages impossible to obtain otherwise. Advantages of the Seybold Electric Automatic Spacer are worth waiting for.

It is the only paper cutting machine that eliminates the human element from every action affecting accuracy and speed. All the operator has to do is load the machine—throw the knife for each cut—unload it.

All other operations of moving the stock forward and gauging the cut are performed by the machine. It never gets tired. Its precision accuracy is constant. It maintains its rate of output with absolute uniformity. It makes its operator the unquestioned master of the art of modern paper cutting.

Faced with the largest volume of regular business in its history and called upon to assist in the national defense program, Seybold must continue to schedule deliveries in sequence with order dates.

But regardless of those conditions, orders for the Seybold Electric Automatic Spacer continue to be placed by companies who know that the machine is *worth waiting for!*

**SEYBOLD DIVISION, Harris-Seybold-Potter Company**  
833 WASHINGTON STREET • • • • • DAYTON, OHIO

# SEYBOLD *has the edge!*

PRECISION PAPER CUTTERS • BOOK TRIMMERS • KNIFE GRINDERS • DIE PRESSES • DRILLS • WIRE STITCHERS



*does your letterhead have a*  
**"RING OF QUALITY"?**

Confirming the quality that underlies the beauty of Lenox china is that bell-like note that rings out when you tap it. Clearly it says, "Lenox is made of the best every step of the way."

The Lenox standard of quality at every turn naturally led them to choose Strathmore Paper for their letterhead. Thus they express, down to the last important detail, their business policy.

Is there a "ring of quality" in *your* letterhead? Does it express your business integrity, your understanding of the importance of quality in every detail? It should...and Strathmore papers are made for this important role in your business.

A letter on STRATHMORE BOND, or on STRATHMORE WRITING, costs less than 1% more than a letter written on the cheapest paper you might buy. And on STRATHMORE PARCHMENT, or STRATHMORE SCRIPT, as fine papers as can be made, a letter costs only 2.9% more. Such plus value, for so little cost difference, is sound business economy. Strathmore Paper Company, West Springfield, Mass.

**STRATHMORE** **MAKERS  
OF FINE  
PAPERS**

**STANDARDIZE ON  
STRATHMORE**

These advertisements tell your customers why a fine letterhead is true economy. They feature leading business firms that use Strathmore letterhead papers.

This series appears in:

**FORTUNE  
TIME  
BUSINESS WEEK  
NEWSWEEK  
ADVERTISING & SELLING  
PRINTERS' INK MONTHLY  
SALES MANAGEMENT  
TIDE  
FORBES**

# Rotary Press Advantages for Plants of Medium Size

**HAIRLINE REGISTER** and other advantages of rotary press operation, formerly enjoyed only by large edition printers, are now available to printing plants of medium size. Note these features of the Cottrell Claybourn Two-Color Rotary Press:

**HIGH-SPEED OPERATION:** Running speeds up to 5000 sheets per hour, depending on press size. A speed recording tachometer is included with the press.

**DEPENDABLE FEED AND DELIVERY.** Continuous or pile suction stream feeder. Pile delivery with vacuum sheet slow-down. Automatic pile lowering mechanisms for both feeder and delivery. Joggers are provided with graduated scales to reduce down time when changing sheet sizes.

**QUICK STARTS.** Claybourn spirally grooved plate cylinders and rapid register hook system. Minimum make-ready.

**ACCESSIBILITY.** Convenient ink unit roll-back. Impression cylinder readily accessible, with ample space for press-

man. Easy access to plate cylinders for plating up and registering.

**SUPERIOR DISTRIBUTION.** Four form rollers for each color, interchangeable with distributor rollers. All rollers are in direct contact with oscillating drums, which are adjustable to varying degrees of oscillation. Ink supply is adjusted by means of sensitive keys, spaced  $1\frac{1}{2}$ " on centers, for quick and easy setting of colors.

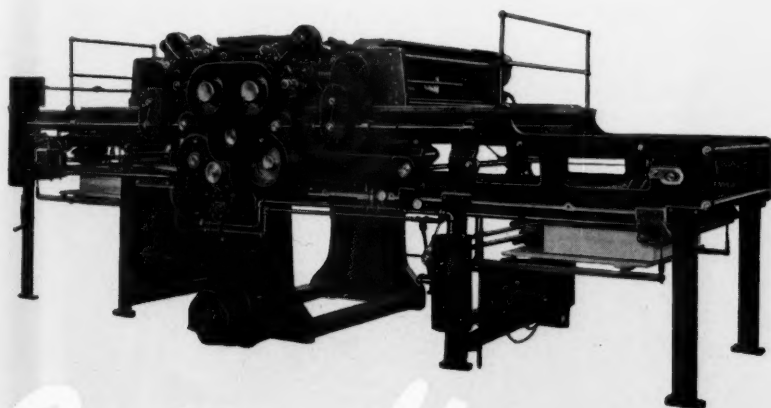
**ECONOMY OF INK.** One user reports a 15% saving of ink, as compared with flat-bed presses; another, 20%.

**VERSATILITY.** Printing two colors in one operation, including four-color process work twice through, the Cottrell Claybourn Rotary is suitable for any job that requires plating, regardless of length. Curved plates are readily obtainable from any electrotyper.

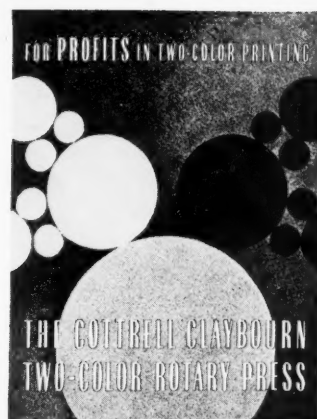
**EASY TO OPERATE.** This press is being run successfully by pressmen who had had no previous rotary press experience. Your present staff can operate the Cottrell Claybourn Rotary.

**WIDE RANGE OF SIZES . . .** Designed to fill the needs of any commercial plant, large or small. Standard press specifications are as follows:

MODEL	MAXIMUM SHEET	MINIMUM SHEET	MAXIMUM FORM
CC-42	29 $\frac{1}{4}$ x 45	17 x 22	28 $\frac{3}{4}$ x 44 $\frac{1}{2}$
CC-47	36 x 48	18 x 24	35 $\frac{1}{2}$ x 47 $\frac{1}{2}$
CC-56	40 x 59	20 x 30	39 $\frac{1}{2}$ x 58 $\frac{1}{2}$



**Cottrell**  
CLAYBOURN  
DIVISION  
**TWO-COLOR ROTARY PRESS**



**Did you get your copy  
of this folder?**

**It tells about  
the Cottrell Claybourn  
two-color, sheet-fed  
rotary press**

**for printing  
catalogs, booklets,  
folders, broadsides,  
labels, etc.  
and two- and four-color  
publication printing**

**at running speeds  
up to 5000  
two-color sheets per hour  
averaging up to  
4000 sheets per hour,  
net production**

**Write for details**

**C. B. Cottrell & Sons Co., Westerly, R. I.**  
NEW YORK: 25 East 26th Street • CHICAGO: Daily News Building  
CLAYBOURN DIVISION: 3713 N. Humboldt Avenue, MILWAUKEE, WIS.  
SMYTH-HORNE, Ltd., 1-3 Baldwins Place, Gray's Inn Road, LONDON, E. C. 1





# KLUGE AUTOMATIC PRESS...

PRECISION BUILT . . . . .

For the first time it is possible for an automatic jobber to produce highly competitive work at a profit, and also handle types of printing usually reserved for equipment with a higher hourly rate.

The Kluge Automatic Press, precision built by precision experts, for alert printers who demand efficiency, speed, and a high level of performance, has earned a universal reputation as the backbone of any pressroom.

Put Kluge precision into your printing to-day . . . for better profits tomorrow.

**BRANDTJEN & KLUGE, INC.**  
SAINT PAUL, MINNESOTA







## WHAT BESSEMER DID FOR STEEL CONSOLIDATED DID FOR PAPER

*Not many years ago the use of steel was necessarily limited. Because of its cost, thousands of manufacturers were forced to use other materials. Then Bessemer produced steel at a price any user could afford.*

*A similar high-cost situation limited the use of coated book paper until Consolidated perfected a line of coated papers at uncoated prices, which made their use practical for most every purpose.*

# Consolidated COATED Papers AT UNCOATED PAPER PRICES

Consider the paper problem faced by **LIFE** in its early days! Its publishers were determined to launch a magazine of breath-taking interest and beauty . . . but **LIFE** had barely made its appearance when its circulation began to soar . . . racing from a few thousands to hundreds of thousands the first year.

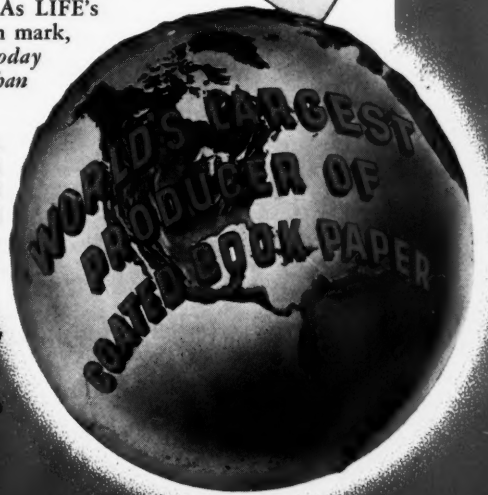
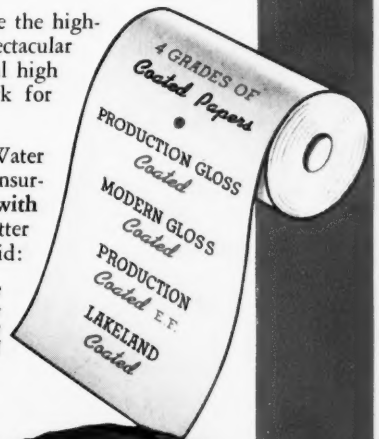
Then the problem of paper became vital. Only coated paper could insure the high-quality printing which had played such an important part in **LIFE**'s spectacular success . . . and at that time — **FOUR YEARS AGO** — the traditional high price for coated papers made prohibitive the regular use of such stock for magazines of immense circulation.

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*"The ultimate solution of **LIFE**'s production problem will complete one of the most dramatic revolutions in the art of printing since Gutenberg invented movable type and Hoe developed the rotary press . . . this revolution is making it possible to coat and glaze fine paper at the unheard-of speed of 700 feet a minute . . . a goal which, even a year ago, printing experts pronounced impossible . . ."*

Thus, back in 1937, Consolidated Coated Papers received unparalleled approval from this great publishing house. As **LIFE**'s circulation continued up, soaring over the three million mark, an ever-increasing tonnage of paper was needed. Today **LIFE** regularly uses more Consolidated Coated Paper than ever before in its history.

The fame of Consolidated Coated Papers quickly spread. As the knowledge of their enamel-surface quality and amazing economy became known, the demand increased by leaps and bounds. Today this ever-increasing demand has made **CONSOLIDATED THE WORLD'S LARGEST PRODUCER OF COATED BOOK PAPER.**



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**MEDIUM** Spartan Medium is available in seven sizes, 6, 8, 10, 12, 14, 18 and 24 point, each duplexed with Medium Italic. It is also available in combination with Spartan Light in the 8, 10, 12 and 14 point sizes; and in combination with Spartan Heavy in seven sizes, 6, 8, 10, 12, 14, 18 and 24 point. Other sizes in process. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts

Spartan Black is available in **BLACK** eight sizes, 6, 8, 9, 10, 12, 14, 18 and 24 point, each duplexed with the Black Italic. The companion condensed form, Spartan Black Condensed, is available in 14, 18 and 24 point sizes, each duplexed with its condensed italic; and in 24 point in combination with Spartan Medium Condensed. This series is in process in a full size range up to 36 point. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleas-



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## *President Roosevelt's Message to A.F.A. Convention*



★ Advertising has been responsible for many of the good things which citizens of the United States enjoy. It has been a potent force in making available to our citizens the products of American skill and ingenuity. Without it, many present-day necessities would still be luxuries.

★ That force needs now to be applied toward the maintenance of our accustomed standards of living and further progress. This may require adjustment but it should mean increased effort.

★ As an educational force alone, advertising ought to play a leading part in the preparedness program. It can assist in creating and maintaining public morale. Those who are expert in it can be of great aid to our Government.

★ I feel confident that the Advertising Federation of America realizes all of these things and will be prepared to make its contribution to the national welfare.

There are some words which General John J. Pershing is commending to his countrymen, and they are tremendously important. They are found in a foreword which he wrote for a booklet titled "You Can Defend America." The words ought to be inscribed on every

★ ★

*A crack football team isn't all made up of quarterbacks. Every man has his part. "Team-work," said Knute Rockne, "is a combination of self-sacrifice—brains—sweat." Unless we have national team-work someone is likely to take the ball away from us.*

Nations in Europe went down because they were at war inside themselves. The people couldn't get together—refused to face facts—even when the storm broke men fought to get more for themselves. National unity is the heart of national defense. Our fight is against softness—indifference—laziness—extravagance—materialism—all allies of the Fifth Column.

★ ★

These are the words General Pershing commands to his countrymen to give America what it needs—unity for peace, for defense, for a total defense which is the only way to insure total peace. The price of survival for any people in this changing world is unity.

**A united people is a nation set free from fear, hate, and greed. Friction between men slows up work more than friction in machines. America will be strong only if its people pull together. This is the message of the man who watched over America's destiny a generation ago.**

*Reprinted from "The Shaft," magazine of Edgar T. Ward's Sons Company.*

J. L. Frazier, Editor

## Printing Industry Must Stand United With Strong Leadership ★

Writer outlines plan for  
an association to represent the non-defense graphic arts field • By HAROLD TAYLOR

**B**EFORE any campaign can succeed, its directors must agree on two essentials—program and organization. The current movement to unify and invigorate the graphic arts in the United States has gone halfway toward that agreement; the unanimity on program is amazing.

Donald Rein, now executive vice-president of the United Typothetae of America, started out last year by promising expanded services in these fields:

- Accounting and cost engineering
- Employe relations
- Legal and Governmental information

A committee named in April, 1940, by the Eastern Seaboard Graphic Arts Conference, has reported six specific objectives:

- Technical coordination
- Standardization
- Labor relations
- Governmental and legislative relations
- Trade relations
- Public relations

The meeting in Chicago, May 4, of graphic arts leaders from seventeen mid-continent states, asked for a new national graphic arts association to serve these three vital fields:

- Research, technical, and statistical
- Public and industrial relations
- Governmental and legislative relations

Public Printer A. E. Giegengack boils it all down to—

“Obtain the Leadership first; then get the information.”

All these are the same thing, put in different ways. The program falls in place naturally, when everyone is thinking toward the same objective. Maybe the points of organization will

fall together just as naturally after a little thinking on these points:

1. What are the graphic arts?

2. Can all the industry be put together under one trade association? If not, what fraction or fractions can?

3. Is the U.T.A. a competent trade association? If not, shall steps be taken to make it so, or shall a new association be started from scratch?

4. What shall be the dividing line between this new association or the revamped U.T.A. and the numerous local and regional associations?

### What Are “Graphic Arts”?

First, what are the graphic arts? The U.T.A. chart of the graphic arts complex takes in paper mills, textile mills, makers of ink, presses, and machinery; refiners of metals, dealers in those products; customs compositors and engravers; magazine, newspaper, and book publishers; bookbinders, stationers, bank check and other similar publishers of forms; calendar houses; the crafts, split off into process groups; and so on down to “printers, general and job.”

The Seaboard Conference listed these national associations as prospective members of a super-association to head up all their activities:

Six advertising trade groups; four sets of stationers; makers of paper, paper and pulp, blotting paper, and paper boxes; two sets of employing printers and also one of employing intaglio-engravers; photoengravers, photolithographers, and just lithographers; two publishers’ associations;

book-manufacturers and bookbinders; advertising and trade typographers; producers of gummed paper, labels, ink, and printing equipment; publication production managers, and the U.T.A. itself. There are thirty-six in the partial list!

The letterhead of one of the graphic arts associations represented at the Chicago conference in May listed its members’ activities under thirty-five heads, from blue-printing and bookbinding to typesetting.

To call that mass an industry is to misuse English. The Bigtown Foundry, making frames for some printing presses, is a lot closer to the next foundry, making bases for power plants, than it is to Joe Glutz, trying to keep his finger-prints off Mrs. Ritzbitz’s daughter’s wedding invitations and wondering when he’ll get paid. Any vast national association trying to replace any of the present ones collides with the illogic of asking the Bigtown Foundry to kick in for a foolproof job-costing system for Joe Glutz, and the impossibility of tapping Joe Glutz for counsel fees to help the Bigtown Foundry quarrel with the C.I.O. before the National Labor Relations Board.

Faced with this problem, Donald Rein, for the U.T.A., takes the position that his organization should confine itself to intensive work on the problems of the man who actually prints the paper with the ink—the printer, and especially the medium-small to medium-large general service printer. Rein reasons like this:

The little fellow has no labor relations problem he cannot solve while he and his two journeymen eat their sandwiches together at noon. He does need sales training help. He can be greatly assisted by price lists. He needs tips of local market promotion. He has uneasy suspicions about paper jobbers.

#### **Member Needs Are Varied**

The medium-to-large printer, who is moving from general jobs to specialization, has a real labor relations problem as he moves into competition with other printers outside his neighborhood or his city. Expert wage-hour and contract advice is vital to him. So is advanced management. Production methods, standards, and improvements hold his interest no matter how big he is. Product consumption information may warn the printer who is big enough that he is pricing or obsolescing himself out of his market, in time for him to reverse an unfavorable trend. Process and product promotion, and material standardization, take the place for the big fellow of the little fellow's price lists, local market promotion, and pressure on jobbers' practices.

Printers of all sizes can use modern accounting and costing methods, better financial and operating standards, superior credit and collection ideas, and legislative, Governmental, and public relations vigilance from a national agency.

The variance in printers' interest with size has been made a point of criticism, by several groups of potential U.T.A. members, against Rein's policy of allowing individual printers membership in the U.T.A. The national association, say the critics, dissipates its energies if it tries to handle bodywise regional problems which really arise setwise and should be attended to by regional groups. Conversely, the collection of information about national matters from individuals instead of groups narrows the base and multiplies the chances of error in any conclusions reached.

#### **U.T.A. Makes Two Offers**

Rein admits this problem's existence, and has attempted to meet it by what he calls operations alliances. Under this system, both individuals and local associations are invited to join the U.T.A. Thus local member associations can have members who aren't in the U.T.A., and the U.T.A. can have members who aren't in their

local associations. Rein contends that the divergence of interests outlined above makes it feasible for the little printer to be a local-association member only, the medium-to-large printer both a local and a national member, and the big national manufacturing printer a national member only.

As for the immediate tasks before the U.T.A., Rein, with his influence and his budget both limited by his 800 memberships, is putting first things first, and doing them well as far and as fast as he can.

In May, Rein appeared before a House subcommittee working on the forthcoming federal tax bill. His brief against a proposed bank-check tax was probably the most cogent, certainly one of the most temperate and patriotic, presented at the hearings.

#### **Views of Needs Conflict**

Rein and his staff are also working on a new costing system. Some of the more extreme critics of the U.T.A. decry this as harking back thirty years for something to put in the agenda. But when Donald Rein and Gus Giegengack, one of the U.T.A.'s keen but fair critics, see eye to eye on a printers' problem, it's time to sit right up and listen.

Rein's view: "The days of costing by putting down an hourly cost for every operation and adding something for the printer are gone forever. That system could only work in the lush 'twenties when there was always printing to feed the presses if the printer would go out and find it. Now the hourly cost system adds up to where nothing can be sold for what it has to be sold for. Costing must turn to efficiency—what that word meant before overuse wore it down to the last nick. Every unit and every department must give its best possible production all the time. The costing system must find the best performance to be had from every operation in the plant, and controls must see that those operations are carried on at that high standard every month and every day.

Giegengack's view: "Costing by the hour is out the window. The G.P.O. has as efficient a plant as there is in the country, and outside printers estimating on the jobs overflowing from the defense demand must estimate according to that efficiency. If the G.P.O. has a machine that cost \$16,000 and turns out 1,600 pieces an hour, the bidder who wants to do

that job on a machine doing 1,000 operations an hour must realize that from the point of view of the G.P.O. his machine is worth \$10,000—and that six hours of every sixteen it runs comes out of the bidder's pocket, not the G.P.O.'s.

#### **Industry Needs One Head**

When Gus gets in a hack he watches the meter. If one of those b—s thinks he can charge Gus what the meter shows, and that much more for the time he spent cruising around for a customer before Gus got in, he can throw his estimate in his own wastebasket and save a stamp.

But while they agree there, on another point the Public Printer and the U.T.A. disagree quite sharply. The Public Printer went out searching for someone who spoke for the printing industry the way the Automotive Chamber of Commerce speaks for the automobile industry. He didn't find one; he had to track down bidders for urgently needed Government printing a bidder at a time. Donald Rein? Donald Rein speaks earnestly for the U.T.A. But against the U.T.A.'s 800 members, Rein himself admits that you have to get in touch with 3,000 firms to reach 75 per cent of the nation's printing business, and probably with 5,000 firms to reach as much as 90 per cent.

Another thing the Public Printer has on tap for all the printers of America is a host of items of information. The G.P.O. makes its own ink. It's on the point of setting standards of color and grade, with "speed" the only variable that has to be compensated for by carrying separate stocks. It makes its own rollers, and hopes soon to kill off the time- and money-wasting changing from winter to summer rollers and back again.

#### **Labor Problem Is Vital**

It envisions paper standardized to size, grade, and surface, possibly cutting the printer's investment in stock by a third. All these things are also on Rein's agenda, but 800 U.T.A. members fall a long way short of the almost-unanimous support the G.P.O. must have before it starts pushing grade standards.

Because it was considered this matching up of G.P.O. and U.T.A. thought might be of interest, one great problem has been left to the

\* (Note: These aren't direct quotations. They synopsise conversations that took quite a few hours.)



last which is going more and more to have to be first in employers' calculations for management.

This, of course, is the labor problem. The G.P.O. is debarred by its nature from giving the employing printer any help here, and the U.T.A. doesn't come a whole lot closer, because of its size. Donald Rein sends out forms for information on wage levels, contracts, and the like. Also, he has been providing his members various expressions of the leaders of Labor with a capital "L."

#### U.T.A. Has Shortcomings

Not a great deal of data has been turned in. That is understandable. S. Frank Beatty, of Chicago, and Don Taylor, of New York, for instance, could write each other a letter apiece and find out practically all that they could expect to learn from a U.T.A. survey. This being true, couldn't they be pardoned for refusing to throw what they jointly know into the U.T.A. fund of information, on the ground the ante would be lots bigger than the pot?

Some of the U.T.A. labor releases are valuable as showing the trend of Labor political-economic leadership. Some of it holds out the dangerous bait of rigid organization of every worker and every employer into two guilds which should then go forth hand in hand to hold up the rest of the community—the NRA fallacy that fell so hard and so far, with the help of generous pushes from THE INLAND PRINTER, among other far-sighted agencies. All this labor stuff may be useful in showing that capital-labor relations have come a long way since the days of William McKinley. Granting that, the employer who keeps his feet on the ground has had plenty of evidence in recent defense stoppages that a President several in line since McKinley doesn't know quite as much about perfect labor relations as we heard he did.

#### Silent Geese Get Plucked

Labor is going as fast and as far as it can toward taking what there is to be taken from the country's quickening industrial pace. Wherever it is stopped by one industry, it's going to take it out of another if possible.

For one other thing, Government, next year, is going to spend for defense half as much as the whole nation earned last year. Someone is going to be pushed to the wall. The

Rein brief on the bank check tax, mentioned above, as masterful as it was, had a note of sweet reasonableness that must awake mingled admiration and mistrust. In spite of Mr. Morgenthau's bright young men with charts, the science of taxation still remains largely that of plucking the goose to get the most feathers for the least squawking. The goose which goes forth to the plucking with a sign around his neck saying "I rarely squawk" is going to come out with few feathers.

The same thing goes for the priorities which are beginning to put the squeeze on the non-defense industrial groups. The printers are going to

have to battle with all of the other civilians for lead, copper, aluminum, zinc, oils, pigments, and a host of other things. So—

#### Strong Leader Is Needed

1. Don't all these considerations—labor relations, taxation, and priorities—point to the need of heading up the whole graphic arts interest, as distinguished from component industries, with a single executive of vision, promotional genius, and above all force? A real tush-hawg, as they say down South, whether he comes from within or without the industry? Somebody who can do the necessary leading and hollering and hell-raising, from the top down and the inside out?

2. Can this leadership wait on an effort to revitalize the U.T.A.? The U.T.A. has recognized some problems and started work on them in an intelligent fashion. But that membership roll represents a vote of confidence by the 3,000 printers who do the 75 per cent of the printing; and it came 2,220 "Noes" to 800 "Ayes." Hence—

3. Wouldn't it be better to set up an entirely new association, representing every trade that speaks to the eye, on top of the regional and the divisional national associations of those trades, to start out with an approximation of unity? This would have so many members assured to start with that it would at once break the U.T.A. spiral of futility.

The printing industry complains that the U.T.A. never brings home any pork chops like the defense contracts, the U.T.A. complains it can't bring the pork chops until it gets the budget, and the secretaries rejoin that they must lay the pork chops on the table before the members will pay for them.

#### U.T.A. Might Be Continued

4. If the things the U.T.A. is after are worth while for the long view, after we set up this new association to meet immediate problems, can we keep the U.T.A. under the wing of the new body, like the Lithograph Technical Foundation under the wing of the Lithographers National Association, doing its technical and statistical chores? A budget from a new, real Graphic Arts national organization would leave no lack-of-funds alibi. Maybe we could have pork chops on the table every day, and pie in the sky for dessert!

## THE VERY BEST isn't any too good

★ Type must be manufactured to the ten thousandth of an inch both as to size and height. Presses must be accurate to the same measurements in order that the printed product may be properly registered. Proofs must be read carefully in order that there be no mistakes. Our business is a complicated one.

★ Almost any printer can take some type, ink, paper, and other materials entering into this product and make a good-looking job. But how far are most of us behind in modern pricing and production? We are told by many leaders that the price of printing must not go up much higher. What, then, is the answer to rising costs? Apparently, the answer is production in modern ways, and pricing under true and tried methods.

★ "The Standard Cost Finding System" has taught printers much on the subject of costs. It has shown them much regarding production. But how about the owner who feels that he cannot afford to hire the necessary personnel to properly operate a cost system?

★ Your local association has secured sufficient copies of a book known as "Printed Products" so that each member may have a copy. This book is not a price list in the usual sense. It is an excellent medium by which a printer may check his own costs as compared with modern production methods.

★ A number of cases have been settled to the satisfaction of both the buyer and the printer by an analysis of the job compared with the information in "Printed Products." Have you seen a copy of this help for the printer? If not, why not come in and look it over? No obligation on your part, and it may be worth money to you.

From the May 24 "Manager's Weekly Letter"  
by W. A. Meeks, Typothetae of Philadelphia

# Layout of Equipment Is Vital Factor in Profitable Operation ★

How a bindery became a real profit-maker through making use of simple engineering principles • By WILL LAUFER

**T**HE WRITER picked up the sports section of the newspaper a few days ago and read an account of the "inside story" of the winning of the Kentucky Derby.

According to this article the trainer knew all the good points of his horse and figured that if the jockey could run the race according to a sound plan it would be possible to win.

With this very thought in mind the trainer called his jockey into a conference the night before the race. Together they went over the horse's past performances and they analyzed the reasons for his shortcomings.

The trainer then spread out a blue-print chart of the track. Together he and his jockey went over its turns and stretches from start to finish. They discussed the horse's qualifications, what he should do where, when he should do what, and, above all, how he should be guided to run the race to win.

They knew the horse had been acclimated to the track and its surroundings, had been trained to become accustomed to crowds without becoming nervous, and was in perfect condition.

Together they figured if the plans they projected would be followed out during the race, they would have a winner. The next day their horse "Whirlaway" did win the Kentucky Derby by eight lengths.

If every printing plant owner would adopt the methods of this trainer in regard to the operation of his plant, he would also have a successful winner. To accomplish this idea he would have a blue-print chart made of his plant and hang it on the wall of his office. Then from his desk he could study its good or bad points in relation to production and competition. If this were done periodically, along with auditing the books, he would not alone have a money-maker and well satisfied customers, but deliveries would go through the plant as scheduled.

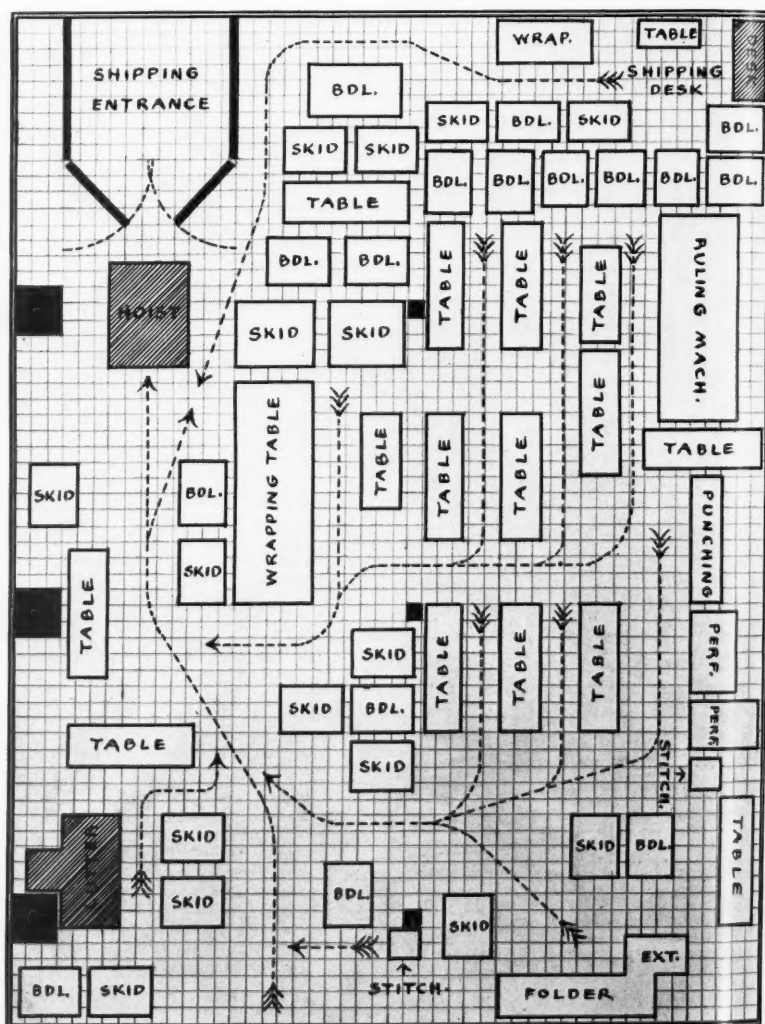
It is amazing what improvements can be made to a plant if it is studied

in blue-print form. A chart will show where production bottlenecks exist. For instance, a narrow passageway at some point in the plant may place a drag on production so completely that it upsets everyone's mood for accomplishing things.

Sometimes by shifting a small machine or a few loads of paper, or changing the traffic flow, it is possible to increase profits and produce work faster.

Also by rechecking every employee right on the chart in relation to the job he is doing, you will discover all his good points, and find out how to utilize them to the fullest advantage.

The chart shown on the left-hand page is an actual diagram of a bindery in a printing plant. It is a genuine case history. The owner had stated to the writer that something was wrong with the bindery, but he didn't know what was wrong. However, he



**WRONG PLANT LAYOUT**—Follow the dotted lines and notice how they meander around the plant like a lovers' lane. Even these lines will prove why this bindery could make no profit



did know that the business had been moved into a new building a few months before. Instead of making profits as planned, the company was losing money and deliveries were not going out on time.

To correct the trouble without upsetting the production, or moving any equipment around haphazardly, it was decided to tackle the problem by adopting engineering methods.

The total area of the floor space in this section of the plant was then measured off. It was found to be 48 feet wide by 63 feet long, or about 3,000 square feet of floor space. You can check the measurements yourself by counting the gray background lines on the chart.

Next, the machinery and equipment were measured. The chart was drawn to scale making one pica equal one foot. Then the spaces between posts (black squares on chart) were measured and positioned.

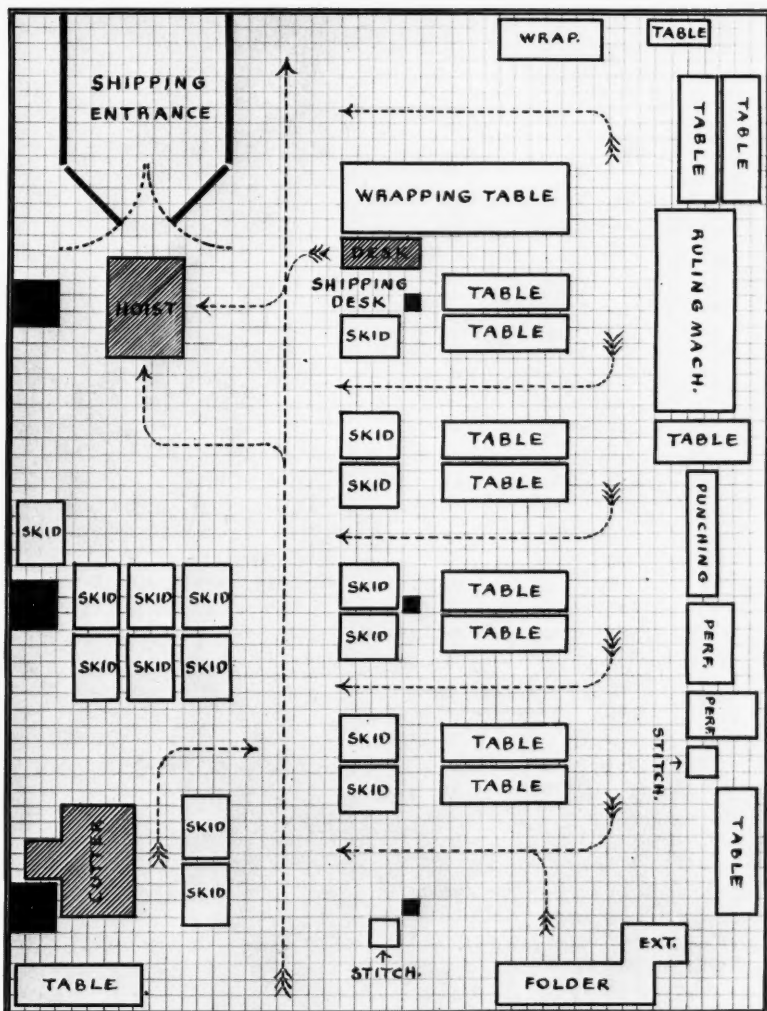
The machinery and all equipment were scaled to size and cut out of heavy colored cardboard, then positioned on the chart exactly as they stood in the plant. This chart thus became an exact diagram of the plant as it existed.

The bindery working foreman and also the shipping foreman were called into conference to pick out the flaws on the diagram, also to offer and consider ideas and suggestions for improvement.

No matter what was decided, the important thing was that every movement of goods in this section of the plant had to pass between the three shaded areas on the chart: 1. The foreman of bindery workers (cutter, lower left); 2. The hoist and shipping entrance (upper left); 3. The shipping desk (upper right).

It was decided, first, that there was no straight passageway in the plant through the bindery and shipping departments. No main route was wide enough to transport everything by movable trucks without bumping into obstacles and making winding turns all the way. Follow dotted lines leading from cutter (lower left), to hoist (upper left), past shipping entrance (upper left), past bundles and skids to shipping desk (upper right).

Second, the shipping and receiving desk was found to be too far away from the shipping entrance. There was too much confusion leading to and from the desk all day long. It should be located near the shipping



**RIGHT PLANT LAYOUT**—Again follow the straight dotted lines and notice how business-like and profitable the layout is. The article describes how you can achieve the same results

entrance to make fast contacts between bindery and shipping foremen regularly, and to keep deliveries and incoming goods moving rapidly.

The wrapping table, two bindery tables, plus bundles and skids (center left), were proved to be blocking the shipping—both incoming and outgoing. Besides, the existing arrangement made a bottleneck in the main highway of the plant, and was above all too draughty a place for bindery girls to perform healthful, efficient work while trying to handle paper blowing about most of the time.

The average 2½-foot aisles leading from ruling and binding machines (right side of chart), were not wide enough. Aisles were narrowed by too many obstructions to permit the complete use of movable trucks for handling all work in process. Most bindery work had to be transported

by hand in and out of the aisles from the main highway. Notice the 50-foot distance from the ruling machine to the wrapping table as indicated by the dotted line.

There were too many miscellaneous dusty bundles and different sizes of skids lying around everywhere, making a wall at the back of the plant (upper right), completely isolating the shipping foreman from contact with everyone. These bundles and skids were leftovers from jobs that had been delivered and billed. If they could be stored in a convenient place, or else scrapped for their paper value, they would release badly needed working room.

These faults were kept in mind when making the diagram on the right. The first thing to notice is that no heavy machinery was moved, and no expensive electrical connections

were shifted. The only things moved were tables and bundles and skids that were easy to transport.

Let's check on the new chart the criticisms that were found in the original diagram.

There is now a straight main highway running right through the plant. It is seven feet in width leading from cutter (lower left), to hoist (upper left), straight by shipping entrance to wrapping table (upper center).

All skids or trucks for work in process were made to a standard size (38 by 50 inches), or roughly 3 feet by 4 feet. Convenient skid lines (or parking zones) were painted on the floor into which all skids must be dropped. From then on they could be easily moved by a mechanical lift, or could be transported to tables or machines in straight lines.

The shipping and receiving desk is located right alongside the shipping entrance where shipments and deliveries can be instantly serviced. Also, notice how easy it is for the bindery and shipping foremen to contact each other.

The wrapping table is at the back of the plant and out of the way, just where it should be. All production starts from the cutter (or pressroom, lower left), and works through the bindery, gradually winding up automatically at the wrapping table.

Also notice that the binding tables are located where they are free from drafts. The tables all have plenty of working space around them, between them, on top of them, and on shelves underneath—and at the same time have immediate contact with the machines (right center).

Notice the 4½-foot aisles between all binding tables leading to and from the main passageway (twice as much as previously). The wrapping table, binding tables, and shipping desk have been made into a production "island" where everything has enough room to move completely around it, without obstructions of any kind.

Every bundle or skid shown on former diagram was checked over for its usefulness and either scrapped for its paper value, or stored in recorded, indexed bins.

With the new plant layout, work became easier to accomplish. Costs were reduced 40 per cent. The employees were happier at their work because it became easier to do. The bindery was turned from a money-loser into a profit-maker.

## "eye-track"

Our cover for this month, by Dan Smith, art director of Hart Schaffner & Marx, one of the country's leading designers, is an application of the "eye track," shown first on page 33 of *THE INLAND PRINTER* last December. The idea was used on *Clement Comments* (see our May issue, page 61) by Roy Barfuss, with credit to Mr. Smith. It was again used by Mr. Barfuss for the cover of our June issue.



The "eye track" as it has been called, was originally devised by Mr. Smith to serve the functional purpose of forcing the eye to travel as you want it to throughout the various elements of an advertisement, as shown in the reproduction at left. It creates high interest at the heading, carries the eye into the trade name, continues movement of the eye down through the fashion illustration and highlighted features, then pushes the eye to the right and down through the reading matter or selling copy, then across the bottom to the signature and price, pulling the eye up at the left to the identifying trade-mark.

Used in newspapers with the general run of advertisements, the "eye track" dominates the page, drawing immediate attention to the advertisement in which it is used, and holding that attention.

On our cover design the "eye track" is for decorative purposes, but it also serves to tie in the illustration which typifies the month of July with the name, *THE INLAND PRINTER*. It also gives movement and living value to the design.

*There's been a minor* **REVOLUTION** *in topcoat styling....*

and we now introduce **THE HART SCHAFFNER & MARX**

**DRAPE SWAGGER**

...A TOPCOAT MODELED AFTER TODAY'S BROAD-SHOULDERED, DRAPE-TYPE SUITS

**BROAD-SHOULDERED**  
The same well-defined lines of today's broad-shouldered and lounge suits are followed in our Drape Swagger.

**FULL RATTING SLEEVE**  
The wide, loose-fitting sleeve is a feature of today's lounge suits. For the typical full ratted sleeve of drape suits.

**SWAGGER BODY**  
The unique feature of the Drape Swagger is the "swagger" body. The unique feature of the Drape Swagger is the "swagger" body. The unique feature of the Drape Swagger is the "swagger" body.

It was logical that this style development should come with the almost universal acceptance of drape-type clothing. It was natural that the wide-shouldered, athletic lines of many lounge clothes be the pattern for topcoat suits over drape suits. But the full, swagger body and the conveniently slanting slash pockets of balmain topcoats were too good to drop. So these features were merged with the best features of drape clothing in a new development called the DRAPE SWAGGER....

To add variety to this Drape Swagger group—three distinctly different models were created in separate forms:

1. The balmain collar, single-breasted (illustrated).
2. The fly-front, peak lapel wide-breasted.
3. The peak lapel double-breasted.

The result: One of the smartest groups of topcoats in history. Get on the Style Bandwagon today at

**WALKER'S**

**\$00**

PRICES BEGIN AT

# New "Science and Health" Edition a Monumental Work ★ This second article tells how

humanistic letters of fifteenth century scribes were Monotype set • By JOHN B. CURRY

**S**OL. HESS, outstanding American type designer and head of the art department at the Lanston Monotype Machine Company, takes up the story at this point.

Mr. Orcutt presented an unusual and fascinating problem. Certainly, one which held promise of romance and allure. Many types of our present day and age are of a somewhat rigid and mechanical cut. Here we were faced with an entirely different proposition. Basically, the Laurentian was not a type face at all, but pen-drawn lettering representative of the finest forms found in the humanistic volumes of fifteenth-century Italy. Was it possible to make a faithful copy of Mr. Orcutt's design? If so, could type then be cast in justified lines so the final result would simulate the original manuscript pages? Could the color, the height, the close fitting, the length of ascending and descending parts, and other details of design be retained? Was the monotype die-case flexible enough to accommodate each and every character without loss of shape or subtlety of design?

"It was obvious that the answer to these questions was of paramount importance. Over a long period of years Mr. Orcutt had hoped to set in his Laurentian types the monumental volume entitled 'Science and Health' by Mary Baker Eddy. The size of the undertaking made the cost of hand setting prohibitive; therefore, the only logical solution appeared to be the possibility of setting the lines on the single-type machine, the Monotype.

"Preliminary work was started with some misgiving and not a little trepidation. The lettering of pages of centuries ago by means of a pen, stylus, or quill was one medium; imitating those pages by means of a modern mechanical device was another. The first step was to make a careful study of the designs in an attempt to maintain the characters in their authentic shape. Indeed, to get

the proper 'feel' of the design it was almost necessary to transport oneself mentally to fifteenth-century Italy, to be immersed in that fine atmosphere of antiquity and highly artistic achievement.

"Then our absorbing adventure was fairly launched. Subsequent developments proved it to be one of the most delightful I have undertaken. Careful micrometer measurements were made of each type character to the accuracy of one ten-thousandth part of an inch. After these measurements were completed, a tentative matrix case arrangement was drawn up. Extra designs of the lower-case a, e, m, and n were furnished. This innovation was introduced to preserve the individuality of hand lettering. All these extra characters were included in the die case. We were surprised to find the entire project held much promise because the original well proportioned letter shapes and the close fitting could be retained with little or practically no change.

"It was decided to cut a few trial characters, particularly of those that appeared to require more change than others. The caps E, O, and S, and the lower case d, e, g, and n were selected. These trials were cut in 21 point, as that size appeared to be more representative than the 14 point. After the matrices were completed and type cast, fake words were set up and tried out with varying impressions on different kinds of paper. After a few minor changes were made the trials were approved by Mr. Orcutt. It had been satisfactorily demonstrated that the acid, pen-drawn feel of the humanistic lettering of bygone ages could be retained and lines cast in cold movable types.

"The matrices were designed to take care of certain individual letter characteristics such as the long, sweeping tail of the caps Q, R and lower case y. As in the original version, the monotype characters were

fitted exceedingly close, so close that in some cases the letters almost bumped. The original length of ascenders and unusually long descenders was retained. Particular care was given to the finish of the fine, sharp hairlines and serifs so as to simulate as closely as possible the nibs of a pen—that is, a pen-drawn effect.

"At this point our adventurous journey, at least as far as manufacturing processes were concerned, approached its end. The manufacturer of type faces can go just so far. Then it becomes the duty of the typographer, the pressman, the printer, indeed all who have to do with the final result, to get the best use possible from the twenty-six soldiers of lead. As far as the most proper handling of Laurentian types is concerned I know of no one who could do the job better than Mr. Orcutt. That is as it should be, as he was responsible for restoring to twentieth century readers the lovely humanistic letters of fifteenth century scribes.

"Only recently I had the privilege of examining a few advance pages which had been carefully printed on an imported hand-made paper. Some were simply in one color, a dull rich black, others were in black and red. The shade of red was quite unusual. Not the more or less somber color one is apt to associate with old manuscripts, but a red that conveys a delightful feeling of life and vigor lacking in the more brownish shades.

"I want to add one very important fact: For eyes which through habit have become used to recognizing the roman form of letter, I found Laurentian surprisingly easy to read. Perhaps that is natural, because it simply demonstrates that most of our finest types of today were pen-drawn forms in the beginning."

With the characters actually cut, preliminary tests were made to discover how best to convey Mrs. Eddy's message through the vehicle



These three letters are reproduced half the size of pattern drawings. All three slope slightly to the right, a characteristic of early pen lettering. The cap "B" is unusually wide and the upper serif is longer than average. The stem protrudes above the top part of the character. Lower-case "d" shows a calligraphic origin; in fact, it almost looks like a lower-case "l" and "o" joined together. The lower-case "g" is very characteristic. The upper part appears large in comparison to the lower, therefore making it look top-heavy. The upper right finishing stroke indicates the influence of the broad pen or stylus that formed it

of the hand letters now translated into type. How wonderful if one might own a completely hand-lettered copy of "Science and Health" executed by one of the humanistic scribes of the fifteenth century!

In setting the type for "Science and Health" on the monotype keyboard, as well as casting from the ribbons in composition on the monotype caster, many problems had to be overcome. The composition department of The Plimpton Press was called upon to utilize the knowledge

for line, page for page with printed copy, something which added immeasurably to the problems of the keyboard operator. The need for line-for-line setting was due to the fact that the lines are numbered and referred to in the Concordance to "Science and Health." Setting line for line with a type of a different size and design caused some lines to be widely spaced while other lines were tightly squeezed. This would have meant unsightly spacing, so the wide-spaced lines were reset in a

spaced lines the type was "fattened" and in tight lines it had to be reduced or "shaved."

Before beginning the work the keyboard operator was instructed thoroughly regarding the character of the type design and the number of variants accompanying the font. In fact, the operator was taught to approach it exactly as it would have been approached by the humanistic scribe himself. The alternate or variant characters of the same letter designs were introduced exactly as if the hand were doing the work and were seeking relief by using a different character. All thought of speed in the composition was eliminated, the only thought being accuracy, not only in the use of the letters themselves, but in the spacing of the words in each line.

The introduction of red into the text was a matter of careful restraint. The initial letters for each chapter offered an obvious opportunity, as did also the marginal headings on every page; but, except for these, rubrics have been very sparingly used.

The selection of the paper was most important. Over in Kent, England, on the river Darent at Eynsford, are six small mills which have for nearly three hundred years produced the world's finest hand-made paper. In the mold room of the Eynsford Mill there can be seen molds bearing over a thousand watermarks, evidence of the use of its papers in all parts of the world.

There is a constant demand for the fine hand-made papers produced by the Eynsford Mill for permanent records and for the worthy purpose

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz .,:;!?'()[] 1234567890 aemnn

This reproduced alphabet of twenty-one point Laurentian exhibits the hand-drawn appearance and the lower case variations

gained through years of book composition to find methods to set the type for this memorable volume.

The text type used was twenty-one point Laurentian, set solid, with fourteen-point for the cut-in side notes and secondary material. The flexibility of the monotype was ably demonstrated in the manufacture of this book. The setting had to be line

narrower measure which improved spacing between the words. The lines were then cast with the casting machine adjusted to make lines full width by adding an imperceptible amount of space to each character. The tightly spaced lines were rerun with each piece of type in the line reduced in width to improve the space between words. In widely

of handing down to succeeding generations classic literary productions and works of art for which only the finest possible paper can suffice to give to graphic art its best expression and a lasting preservation. The highest grade of linen rags only are used. For certain papers, where no bleach or other chemicals are used, new and unsoiled white linens are employed.



This is the same group of mills that supplied the magnificent hand-made paper for the Kelmscott Chaucer of William Morris. It was to one of these six little mills that the commission was awarded to manufacture the paper for the subscription edition of "Science and Health." In addition to the famous B S watermark, the hallmark of its quality, the paper is watermarked with the Christian Science seal.

Great difficulty was encountered by the mill in making as large a sheet of paper as 28 by 40 inches by hand because this size mold required at least four men to lift the screen after it had been immersed and shaken in the vat. It required two months to make this mold and complete the special watermarks. The necessity of having two different watermarks made on the screen proved an interesting problem.

Another problem was the instruction from Mr. Orcutt that his book was to bulk three inches. In making this large quantity of paper by hand it was a problem to keep uniformity of weight in such a large order. Experts pronounce this paper the finest example of pure linen hand-made rag paper they have ever seen.

In the matter of presswork the element of time was again eliminated. The pressman was also made to feel that in the printing of this book something was being *created* rather than simply manufactured, and that one of the most important parts of the production had been entrusted to him. Instead of being pressed so hard into the paper as to leave its mark objectionably on the reverse side, the type just bites into the surface of the sheet, which recalls the extraordinary beauty of presswork shown in the "Racine," printed by Firmin Didot in Paris, in 1801.

One difficulty that had to be overcome was the inevitable variation in the thickness and size of the hand-made paper. Every sheet was meticulously watched, and after each hundred sheets the press was stopped and sheets closely inspected.

Special rollers were cast to insure proper ink coverage. The ink used was a matter of meticulous experiment. It was especially compounded to give permanency. Few realize how many variations there may be in black ink; an ink which appears well on one sheet does not show to such

*Units*

H <sup>9</sup>	i	:	:	f	i					j	l	.	,	X	4
	J	c	e	r	s					(	)	?	!	X	5
H <sup>9</sup>	e	q	v	l	3					6	7	8	9	o	6
	S	2	n	5	p					g				y	7
	Z	D	T	A						x	4				8
	B	G	Y												9
	M	N	R												10
															11
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															17

● A MATRIX is a small piece of leaded bronze material into which a character is driven .030 of an inch deep.

The monotype consists of two separate units, the keyboard and the caster. The buttons on the keyboard are arranged like a standard typewriter. Each key when struck will perforate a roll of paper similar to a player-piano roll. The desired copy for which type is to be cast is thus transferred from the words and sentences to the roll of paper. This action is performed through a keyboard which locates the positions of holes.

The matrices for casting Laurentian are arranged in the matrix case as shown in the illustration, the narrowest characters being placed in the top rows, the widest in the bottom rows. It will be noted there are fifteen horizontal and the same number of vertical positions, at which points the motion of the matrix case may be arrested. The object is to place any particular type character over the mold opening for casting of the type.

It will be noted that unit positions are shown down the right side of the illustration. They designate the relative width of each type character.

The staggered position of the matrices in the die-case arrangement

The method of casting Laurentian on the monotype included a specially arranged matrix case with narrowest characters at the top. Unit numbers along the side indicate relative widths

good advantage on another. The red ink was a matter of special research. Mr. Orcutt was determined that it should match that beautiful red which the humanistic scribes secured in their hand work by grinding their own pigment.

The finest morocco was selected for the binding. This had to come from India by way of London, where it was processed and dyed a most beautiful permanent blue. It arrived in instalments, shipped in all kinds of vessels over mine-strewn seas, but

eventually the last instalment was safely delivered in Boston.

The design for the cover has been kept severely simple to be in harmony with the general treatment throughout. Beautiful hand lettering of the humanistic model is blind-stamped on the rich blue leather, the only decoration being the Christian Science seal.

When England declared war on Germany, a week after the Trustees had placed the commission in Mr. Orcutt's hands, he expected the turn of world affairs would either cancel or at least postpone it, as was the case with other important publishing undertakings at that time. When he raised the question, the reply was "Inasmuch as a basic principle of Christian Science is a belief in the ultimate victory of good over evil the declaration of war seems an additional reason for producing the edition at this time."

From its original conception over thirty years ago down to its final appearance in 1941 this edition of "Science and Health" will prove itself the product of that humanistic creed which has guided the contribution of every one associated with it: "Humanist, hold thyself open to receive Truth unprejudiced as to its source, and—having received Truth—accept thy responsibility to *give it out again*, made richer by thy interpretation."

Mr. Orcutt is warm in his praise of those who contributed their skill and craftsmanship to make "Science and Health" a production to take its place with those volumes which have been acclaimed as masterpieces of printing. The type face, Laurentian, with the matrices, molds, and special type setting and casting equipment was made by the Lanston Monotype Machine Company, of Philadelphia, Pennsylvania, under the direction of Sol. Hess; the composition and presswork were produced by the Plimpton Press, nationally known book manufacturers, of Norwood, Massachusetts; the binding was produced by Harcourt Bindery in Boston; and the paper supplied by Herbert Farrier, of Stevens-Nelson Paper Corporation, Boston, Massachusetts.

★ ★

### Another Booster

We are not only subscribers but boosters of THE INLAND PRINTER. The fellows in the shop remove sections of each copy and file them.—James P. Corcoran, Syracuse, New York.

## Printing Envelopes

An envelope included in a batch of specimens recently received from a printer in Canada recalls an inquiry from one of our INLAND PRINTER subscribers with reference to postal regulations covering the printing of envelopes. The particular envelope mentioned had a rather large corner card in the upper left-hand corner, while right across the bottom, printed over light rules, was the company's business, this being in small but clearly legible type.

The question previously raised by our subscriber was whether it is permissible according to postal regulations to have any matter printed on the envelope below the space allotted to the name and address.

It is always advisable to consult the proper postal authorities before proceeding with any change from the stipulated rules and regulations covering the printing of envelopes. These authorities, it will generally be found, are always willing to cooperate in every way possible, as it is

their desire to have the public use the mails for all legitimate purposes.

In going into this question for the subscriber mentioned, we were advised that the postal regulation governing this matter simply prescribes that "space shall be left on the address side of all mail sufficient for a legible address and for all directions permissible thereon, for the postage stamps, for postmarking, rating, and any words necessary for forwarding or return."

We are also advised that the department has interpreted this regulation to mean that not less than 3½ inches of clear space, measuring from the right end of envelopes, folders, or cards, be left for these purposes. In the case of so-called "self-mailers," or similar matter, on which it is not practicable to leave 3½ inches of clear space measuring from the right end, a clear space extending 2½ inches from the top down and all the way across such matter will suffice.

However, the department realizes, we are informed, that sometimes mailers do not find it convenient to prepare matter in strict accordance with these requirements and, therefore, has authorized postmasters to accept in the mails large envelopes on which a clear space of 6 by 4 inches is left in the upper right corner, lower right corner, or from the right end of envelopes. But—matter prepared in this manner, it must be understood, is to be mailed with postage paid by means of precanceled stamps, under the paid-in-money system, or with metered impressions of indicia, since it is not contemplated that such matter be run through canceling machines to cancel stamps placed thereon.

★ ★

### Layoffs Then and Now

We have a friend who has followed the printing trade for more than thirty years and he remembers when \$18 to \$20 a week was the standard pay for a printer. In those days when work was slack in the shop, the boss seldom had to lay off his men. They arranged their layoffs voluntarily and went to ball games. The men reasoned that they lost only forty cents an hour, so what if they did lose three hours' pay?

Today, with hourly wages three times as high, the men figure that they can't afford any time off and get pretty sore when they are laid off.—*The Philosophy of William Feather.*

## COPPER RIVETS

By O. Byron Copper

- ⊙ That printer will bear watching who is forever proclaiming his honesty.
- ⊙ Many a successful printer has been called lucky, whereas he was only smart.
- ⊙ Printers, as truly as doctors and lawyers, are paid for what they know.
- ⊙ The printer who can believe only what he can see is worse off than a blind man.
- ⊙ Some printers fail by becoming so absorbed in their business that they forget to be courteous.
- ⊙ It is only the inimitable typographer whom others try to imitate.
- ⊙ The printer who says little not only has more time to think, but others think more of him.
- ⊙ Poor company indeed is the printer who cannot bear occasional solitude.
- ⊙ Printers succeed not by their knowledge, but by that part of it which they put into practice.
- ⊙ Many a printer's success has been delayed through the habit of putting things off.

# Why Not Sell Paper Seconds Openly to Fill a Real Need? ★ Seconds are useful and necessary

by-products of paper manufacture. Sell them frankly as such • By FORREST RUNDELL

IS ANYTHING wrong with "seconds" except in the minds of salesmen selling so-called "perfect" stock? For a little more than fifteen years I have been plagued by this single question. First as a paper salesman and then as a printer I have literally met the problem going and coming. As a paper salesman I tried to win printers away from the use of seconds, and wondered why they smiled at my efforts. As a printer I soon found out why the printer smiled.

It is too bad that misunderstanding exists over a question of such importance. Seconds are as necessary as any other grade of coated paper. Mills must sell them or raise the price of all grades. Printers buy them because they fill certain needs better than the perfects. Furthermore, where mills market their seconds through the dealers who handle their perfect papers, little friction arises. These dealers regard seconds as a regular grade of paper.

Unfortunately, the other type of mill, which sells its seconds through seconds dealers, is a house divided against itself. The mill's regular dealers think that seconds compete with perfect stock and they are very unhappy about it. Actually, seconds are not competitive because they belong to a grade of papers which the regular dealers do not carry. Nevertheless, the regular dealers resent them. To appease dealers, mills deprecate the value of their own seconds.

## Seconds Must Be Sold

On the other hand, the mills must keep their seconds moving—so another department of the mill plays ball with the seconds dealers and keeps the quality up to a competitive standard. This is apparently done without the dealers in perfect stock having a very clear idea of what is going on.

The dealers in perfect stock, therefore, apparently take the mill's deprecation of its own seconds at its face value and the salesmen pass the word along. This would be more futile than objectionable if it stopped

with the printers. A certain number of paper salesmen contact the buyers and do specification work. Because there is evidence that some printers have substituted seconds for perfect stock, it is common for these paper salesmen to spread the gospel that any printer who uses seconds should be regarded with suspicion (to put it mildly). Needless to say, a statement such as this is based on complete ignorance of the needs of the printing market. It is quite an unfortunate statement because it makes insinuations against the printer's character simply because he does not always choose to buy the paper the salesman particularly wishes to sell.

## Seconds Are Inspected

As the first step toward a better understanding of the problem let us see just what seconds are. Before coated papers are packed and shipped they are inspected by girls working in a well lighted room. These girls examine each sheet for any imperfections, turning it over to look at both sides. Torn sheets, sheets with spots or lumps of clay, sheets poorly calendered, sheets having wrinkles or other visible defects, are removed. About 20 per cent of the total is set aside at this inspection.

This pile of rejects is then combed for any usable sheets, which include those with small spots and those with a finish near enough to standard to be printable. About one in three is thus reclaimed and sold as seconds.

Theoretically the printer buying seconds buys them "as is." Theoretically also, he is likely to find his shipment with many torn sheets and sheets with hunks of clay. Actually the situation is otherwise. Seconds today contain few torn sheets or lumps that are noticeable.

The writer has just talked with the operator of a cylinder press about the comparative running qualities of perfects and seconds. This pressman recently ran 60,000 impressions on a No. 2 coated, perfect stock. His next run was a four-color process job totaling 280,000 impressions on seconds

of the same grade. He reports that the percentage of stops for bad paper was practically the same for both grades. The seconds did not give the uniformity of result obtained on the perfect stock. On the opposite hand, largely because of a lighter form, the seconds gave him much the greater hourly production.

The term "perfects" is only relative. All sorts of ridiculous flaws find their way into supposedly carefully sorted stock. During the writer's experience as a paper salesman he delivered cases of paper that contained, among foreign things, the following interesting items: a spliced sheet, a cut of chewing tobacco, a rolled up wad of paper, and a case of paper with every sheet wrinkled. There were also two cases of paper which varied more than any seconds he has ever seen, two shipments with nail holes, and one case full of torn sheets. Among "perfects" were found sundry sheets with lumps of clay, and spots, but the damage was not sufficient for the printers to put in claims.

## Seconds Are Not Uniform

There are certain flaws found in seconds alone. The most important of these is lack of uniformity, particularly in the finish. Many seconds are sheets which have been calendered under too light pressure. Because the paper has been sorted and re-sorted, it is likely to be made up of sheets from a number of different rolls. This causes slight variations in color, finish, receptivity to ink, and thickness. Likewise, seconds contain a large percentage of sheets which are perfect except for one or more comparatively small spots.

Now let us compare perfects and seconds of the same grade as they come to the printer.

Body stock and coatings are basically the same in both classes of paper. There are some minor variations of color in seconds which are not found in perfects.

Buyers of perfects may depend on a uniform finish but users of seconds will find the finish sometimes varies



considerably. A few blemishes get by inspection and are found occasionally among "perfect" sheets. Naturally, as is to be expected, most seconds have small blemishes.

### Seconds Are Guaranteed

Identical sizes and weights are standard and available in both classes from recent manufacture. Seconds as well as firsts are packaged carefully. The selfsame guaranty of satisfaction applies to both grades: If examination before cutting or printing shows the paper to be below the standard the buyer expected, stock is subject to return at the dealer's expense. In addition, if the perfects develop some manufacturing flaw in running, the mill will usually make good.

Standard practice permits perfects to be bought in any quantity. Some dealers make the same arrangements on seconds, but most firms sell the lower grade in even packages only. Generally, too, seconds sell for about 33 per cent less than perfects.

If the finished piece was cut out of the good portion of a sheet rejected only because of a spot, no one can tell from that piece whether the job was printed on perfects or seconds. It is this quality in seconds that causes most of the uproar.

### Good Plants Use Seconds

Who, then, buys seconds?

Salesmen for a dealer selling both perfects and seconds say emphatically that a large number of the best rated printers in their territory buy both grades. These printers choose paper to fit the needs of each job, an assertion corroborated by a salesman who handles only the seconds. Speaking in confidence, this salesman named his accounts among the big printers. The names included a large percentage of the best rated printers in his territory.

On what type of job should seconds be used?

First of all let us say, and let us emphasize and reiterate: The seconds should *never* be used except with the full knowledge and consent of the buyer. They should *never* be substituted when the specifications call for perfect stock.

On the other hand let us state just as emphatically that seconds should always be *offered* to any customer when the saving in cost more than offsets any possible loss in utility, or where there is no decrease in utility. Colored poster is more serviceable

for the chain stores' weekly throw-away of grocery bargains than 100-pound No. 1 coated would be—and costs a lot less. Similarly there are many jobs on which seconds are just as effective as perfects, and cost less.

For example, social welfare organizations are morally bound to get the greatest value possible out of every penny entrusted to their care. If a printer can save them money by using seconds (with their consent) he is performing a real service.

### Seconds Have Their Uses

Again, the manufacturers selling a low-price article must keep the unit cost down. The writer has in mind a certain insert job that cuts 160 out of a sheet 38 by 50. The customer likes the clean white color of No. 2 coated. If a sheet of the seconds used has a spot, he gets 159 perfect inserts and one with a spot that his customer will probably not even see, let alone care about.

Another example is the small manufacturer having a skimpy advertising budget. In the case of the four-color process job mentioned earlier, the customer had to choose between borrowing a set of four-color plates and running them off on seconds, or faking the appearance of the product by running a halftone over a tint block. Actually the finished job was

as good as the engraver's proofs and the paper on which it was printed was much brighter in color.

Finally, often a customer will ask that a job consisting of type and line cuts or of type alone be printed on coated. This happens frequently in printing small package inserts. In such cases seconds are particularly suitable, as type prints well in spite of slight variations in finish. The occasional spot is not objectionable.

### Authority Says, "Be Fair"

Space permitting, this list could be strung out to great length. Any such stringing out would only serve to give additional proof to this two-way proposition: (1) A large section of the printing market needs a coated paper at a lower price than perfect stock; (2) seconds supply the needs of this market admirably.

George Burton Hotchkiss, professor of marketing at New York University, and eminent advertising authority, had this to say in writing to a printers' group. "Fitness for purpose is a fundamental of art that applies to printed matter as it does to buildings and furniture. We hardly expect an architect to advise brick walls and tiled roof for a chicken house. A printer who advises more expensive printing materials and a higher class technique than the job will justify is placing his own interests above those of his client." Professor Hotchkiss did not name any material particularly. However, it is obvious that insisting on the perfect stock when seconds will serve the client's purpose equally well is one way of advising much more costly materials than the job will justify.

### Be Frank About Seconds

Why can't seconds be sold in the same straightforward manner as the other coateds? It is one of the priceless treats of the paper situation to hear a mill representative roar his contempt of any printer who would stoop so low as to buy and use a product which the representative's mill manufactures and must also sell. Some of the impressions that dealer salesmen who do specification work convey to buyers are ludicrous.

Like other printing salesmen, the writer talks with many buyers. Naturally the question of seconds frequently comes up. Recently a buyer that he was interviewing for the first time said, "I wouldn't deal with a printer who uses seconds." This same

## Where...

### ADVERTISING MEN FEEL AT HOME...

When your printing problems are handled at Webb's (folders, booklets, catalogs, ad set-ups, labels, etc.), you'll contact typographers with an advertising viewpoint and long experience with sales printing.

You are assured of intelligent, helpful co-operation in layout, illustration, typography, use of color, mechanical details, etc. Fast, dependable service to meet deadlines, fine quality workmanship, and right prices. No job too large and none too small for our complete, modern, high-speed equipment.

Consult Webb's by phone or mail for Better Printing Service.

**Webb Publishing Co.**

ADVERTISING PRINTERS  
55 East 10th Street, St. Paul

Here is a way to let advertising men know how welcome they are, and how you can help them with all of their printing problems



buyer mentioned two of his printers, both men of the highest reputation. What the buyer didn't know was that both of these men are known to be consistent users of seconds. They are printers of standing because they put their buyer's interests first. They use the paper best suited to the order.

We cannot blame the paper salesmen for their lack of information. Specification work is done largely among big buyers of high-quality printing. Here the use of perfects is almost always indicated. As for the great mass of smaller buyers who can neither use nor pay for the very finest of printing, the paper dealers neither meet them nor know their problems. They do not realize that many of the larger buyers have found points in their selling campaign at which low-priced printing is a better investment than high.

I therefore submit the following analysis of the seconds problem as a contribution towards removing the one really sore spot in the relations of printers and paper mills:

1. Seconds are a legitimate by-product of papermaking.

2. There is a large amount of printing for which seconds are a lot better suited than perfect stock.

3. A printer is derelict in his duty to his customer if he does not suggest the use of seconds when they are suited to the customer's needs.

4. In the present paper shortage we need all printable paper.

5. The misrepresentation which is today plaguing the seconds market is due to the devious subterfuges adopted by certain mills to placate their regular dealers. The salesmen of these dealers are not able to get complete facts, either as to the papers or the markets they serve.

6. To correct this condition the writer recommends a simple change in policy. He recommends that seconds be sold openly for *exactly* what they are. Labels should show what cases contain, both in relation to perfects and as to nature of defects. Furthermore, the mills' publicity should be changed to inform the public completely as to the nature of seconds.

The "seconds" problem is like an aching tooth. It hurts now. It will continue to hurt until it is yanked. If it is yanked, it will hurt still more during and immediately following removal. But after the soreness is passed the yank-ee will feel better than he has felt in years.

# Top-Flight Craftsmen

## ★ ★ ★ No. 12 ★ ★ ★

● THE RESPECTABLE little city of Somerville, Massachusetts, was the birthplace of John B. Curry, whose life and work have been so picturesque and fruitful that the merest outline would read as follows:

After two years spent at college, John found that of all the avenues of endeavor open to him none held more fascination than that of the graphic arts. He first acquired the theory through various courses in advertising and art.

He attended a monotype school where he learned just about all there was to know about monotype typography, then accepted his first position with George H. Ellis, one of Boston's leading printers, and a name retained in respectful memory throughout the entire country. Later, John joined the University Press organization at Cambridge, Massachusetts, where he found the opportunity to learn type composition in all its ramifications.

In 1917, John made up his mind he had to do his bit for "Uncle Sam" during the first World War, so he enlisted in the United States Navy. When he was honorably discharged in the month of April, 1919, he bore the rank of Chief Petty Officer and was recommended for a commission.

An outstanding event in John's life was teaching for one year at the Rosnagelagh National School, Londonderry, Ireland, a British government school headed by several generations of his family.

Back in 1920, he entered the employ of the Machine Composition Company, Boston, Massachusetts, as sales and advertising manager. From this time forward, he became engrossed in numerous worthwhile commissions and undertakings pertaining to the graphic arts. His own company promoted him to the office of vice-president, and in 1939, he became treasurer of the Machine Composition Company, "the composing room of New England," and Technical Composition Company.

In the journalistic field, John held positions of high honor in the printing industry, being editor of "The Trade Composer" for ten consecutive years.

Right from the start of his career, John B. Curry was an ardent believer in the aims and purposes of the Printing House Craftsmen. It was not long before he became president of the Boston club in 1930; and in the short space of five



JOHN B. CURRY

years he was elevated to the presidency of the International Association of Printing House Craftsmen in 1935. As international president, he inaugurated the Research Commission, started several new clubs.

At the Minneapolis Convention of Craftsmen, as one of the features, John was inducted into the Ojibway Tribe of Indians on their reservation in Minnesota. He was christened Chief White Cloud and received a head-dress which he cherishes as a unique memento of his international presidency.

John B. Curry's name is frequently seen attached to articles contributed to the leading trade publications throughout the country, his specialty including typography and selling. He fills many speaking engagements before advertising clubs, craftsmen's clubs, and other organizations.

John is a member of the board of directors of the Advertising Club of Boston, the Graphic Arts Institute, Society of Printers of Boston, the Crosscup-Pishon Post of the American Legion, and has headed the community fund drive for the type-setting division for five years.

He loves sports of all kinds. His family is his chief hobby. Mrs. Curry has attended every Craftsmen's convention with him for the past fifteen years, while Jack, Jr., now a student at pre-dental school, has attended all since 1932.

Nowhere is John B. Curry more highly esteemed and more deeply appreciated than among his own family of workers in the Machine Composition Company.



### Trade-mark Promotion

A nationally known manufacturer produced this idea for emphasizing and promoting its trade-mark: The blotting side of an ordinary advertising blotter was printed with a "wall-paper pattern" design made up of the trade-mark staggered with small ornaments. That's all there is to it. Anyone with a trade-mark can do the same, profitably—provided the trade-mark does not have so many solid parts that the blotting qualities would be sacrificed.

When you come right down to it, is there any reason why one should not print on both sides of a blotter? The things often get turned upside down on a man's desk. If you want to vary the message from a pattern of trade-marks, how about printing a good motto, or the advertising slogan, or brief reminder copy about some profitable little item that might get lost in a maze of new products?

Promote printing on the back side of blotters and get the extra profit.

### Insurance-agent Copy

The Boston Insurance Company and The Old Colony Insurance Company have a house-organ, *The Accelerator*, that is promoting the cause of commercial printers. Each month this magazine publishes suggestions for good advertising copy. The March issue carried a layout for copy, especially directed to automobile policyholders, to be printed on a Government postal card.

Printed vertically up the left margin is "We believe in service." The display line is "Unruly door locks," which is followed by the text: "Nothing is more aggravating than a door lock that doesn't work. This can be avoided by taking the lock off at least once each year and repacking it with graphite or other lubricant."

The following page carries three further pieces of copy, mainly for newspaper display but equally applicable to post-card advertising. All three are without headlines and are short enough to be used as thought starters for copy of your own.

"We consider it our business," explains the first copy, "to make sure that every one of our customers is supplied with the facts that enable him to spend his insurance dollar most effectively."

The next piece reads: "Have you the insurance you need? Any doubt on this point will make a talk with us worth your while." The last one advises: "Surveys show that the average home owner has many gaps in his insurance program that might

prove expensive. Let us study your insurance needs and give you a detailed report and our recommendations. No obligation."

Across the center of the page is one line of type, printed in color, which reads: "Your local printer or newspaper will find these layouts easy to follow."

With such encouragement from the head office of the companies, you and the local agent of The Boston Insurance Company and The Old Colony Insurance Company should be able to work out—quickly—a mutually satisfactory arrangement to cover a regular advertising program. There are few fields where competition is keener and advertising is so needed. Also, agents have a prospect list all ready for direct-mail use.

### Dealer Good Will

How many of your good prospects sell through local dealers or wholesalers, yet advertise to consumers? All such firms on your list are prospects for a simple printed slip like one used by The Northwest Paper Company, Cloquet, Minnesota.

Each month this paper manufacturer sends out a mailing to printers and to large printing buyers. Local agents are kept informed on the parent company's promotional efforts by



Above are parts of first and third pages of a folder. Celluloid eyes affixed to third page project through the first-page punched holes. For facts, see the panel on page 36



Here are three papermaker ideas. The trout-fly gadget's purpose is described in "Come Over and Play" (see following page), the center folder is a "Personnel Promotion" plan (explained below), and the fold-over at the right treats "Dealer Good Will" (see preceding page)

sending them similar printed pieces to which a fold-over slip is attached. One of these slips reads, "This month we are distributing in your territory advertising and sales promotion material like the accompanying specimens. We hope this cooperation will prove profitable to you."

Dealers in this way can key their efforts to the promotion of the parent company. They feel inclined to do so, due to the good will aroused by the thoughtfulness of the manufacturer.

Promoting a printing job of this kind often leads to some good sized, regular orders, especially if the manufacturer is a national advertiser. Where a national campaign in newspapers or magazines is in progress, the makers of the product need either proofs or reprints of advertising for special dealer distribution. Once the dealer information service is started, the printing should be something to be expected each month.

### Visitor Parking Permit

A courtesy sticker allowing visitors to park overtime in restricted zones is issued to out-of-town customers who buy from merchants in Stevens Point, Wisconsin. The sticker speaks for itself, reading as follows:

"Key to the city of Stevens Point, Wisconsin (the city of wonderful waters). The city of Stevens Point has restricted parking to one hour on certain streets, but, you are our guest

and this card entitles you to park your car as long as you wish in the restricted area except between 2 and 5 a.m. Approved, A. Wm. Risch, Chief of Police."

There is a good idea to promote through chambers of commerce or merchants' associations.

### Loose-leaf Catalogs

There is a good idea for printers in the new loose-leaf system of issuing a catalog recently announced by the American Type Founders. This is not a new idea but is well worth a fresh, successful adaptation. Many another company having a great long list of

items has found, too, that there is such constant change and improvement that an all-inclusive catalog is obsolete almost as soon as printed.

The ATF plan is to distribute to the trade each month a punched bulletin sheet about the new products. Binders are issued by the manufacturer to all those who ask for them. Where the binders are in use, the monthly advertising is kept over a much longer period of time, and the punched holes in each issue serve as a reminder to file the information.

Another thing the American Type Founders are doing, that is worth suggesting to some other big manufacturer with numerous products, is to send with the binder a supply of postage-paid order cards. These make ordering easy, and special discounts may even be offered for encouraging mail orders direct to the company. A direct-mail offer is especially worth promoting where, as with the ATF, a manufacturer backs its sales with a money-back guarantee.

### Personnel Promotion

There is double value in any company publicizing the life stories of its executives, as is done by Whiting-Plover Paper Company. Each month the company's advertising piece carries a different story illustrated with the individual's photograph. The employee naturally feels pleased to be selected by the company for such

### Copy Idea Starters

● Do you want a prolific source of thought starters for copy to be written for any trade represented on your prospect list? Call on that prospect and arrange to get all of his old, unwanted trade magazines. Where possible, get house-organs of companies for which local men are representatives. Many of them have advertising suggestions, while others have articles that warn of problems which advertising must often overcome before sales are made. Company and trade magazines can supply as numerous ideas as you can work out, and good ones, too. Sell ideas rather than impressions and you will enjoy a much greater profit.



honor. The reader is interested because he often wonders what the man looks like who produces his goods or answers his mail.

This is another idea which, once started, requires that it be repeated for some little time.

### Four-leaf Clovers

You'll be lucky if you promote a printing job carrying genuine four-leaf clovers, for the chances are you will get a profitable order for doing

### Come Over and Play!

"Justification" is one of the psychological hurdles that the Whiting-Plover Paper Company gave its customers by means of a mailing piece which reproduced a newspaper clipping that told about opening of the 1941 trout season. The paper company knew that many customers have often *wanted* to visit the paper manufacturing plant but have never done so simply for lack of a good reason to justify the trip.

## TEN "GADGET" IDEAS WORTH USING

☞ A rabbit's foot was attached to the shipping tag of Ayer & Streb, printers, of Rochester, New York, to dramatize the assertion that their success during the first seven months in a new plant was not due to luck. The copy also explained that the luck piece was the customer's reminder "that you don't have to 'trust to luck' when we produce your printing and direct-mail advertising." A good stunt, we say.

☞ A rubber band affixed to a credit letter functioned as an illustration to explain how credit may be stretched and return to normal size, but once stretched too far—

☞ One incurable gadgeteer earned excellent returns by thinking up the idea of a folder using black stock on which was pasted a white felt cutout elephant picture. The accompanying copy was printed in white, of course.

☞ Advertising thrown on porches can be made outstanding by use of a clothes pin rather than a rubber band to hold circulars closed.

☞ Handbills can also be given individuality by enclosing each one in a Cellophane wrapper.

☞ Celluloid "eyes" with eye-balls that roll and make a clicking noise are available for printed matter picturing people or animals. These eyes add a human or cartoon touch which lifts the piece out of the ordinary.

☞ Hart, Schaffner & Marx once attached a comb to a letter to explain how the wool was carefully combed. Another letter had two dice attached to emphasize how lucky would be those who stocked up on a certain item. Two annual series of stunt letters worked out so successfully that the advertising department expects to make gadget mailings a regular direct-mail feature.

☞ Another folder was lifted above run-of-mill variety by use of black paper on the front fold of which was glued a shiny metal mirror.

☞ An ever popular gadget is the miniature of a product, or a sample of some piece of material used in making it.

so. The idea of luck can be applied to any business but might appeal especially to insurance salesmen, to advertising savings accounts or schools, to promote skid-proof tires, or special brake lining, and so on.

Oh, it isn't hard to get four-leaf clovers! You can buy them by the thousand if you wish. C. T. Daniels, a Canal Zone engineer, made a hobby of producing them. Now, after fifteen years, he has a "pure strain" of four-leafers for commercial uses.

Work up the idea you want to sell as a printing job. Then write to THE INLAND PRINTER and you can have facts on sources of supply.

The reason supplied by the mailing piece is an opportunity to fish or camp or roam the woods or play golf in the excellent vacation lands around Stevens Point, Wisconsin. An extra lure is waved before sportsmen by attaching to the sheet a fine trout fly—and that, say all died-in-the-wool fishermen, is the irresistible where's-my-tackle-box? argument. There's nothing else equals its lure.

But wait! Doesn't your home town have some mighty persuasive offers to justify people going out of their way to visit plants in *your* vicinity? Then, try a "justification" folder idea on local manufacturers. Don't forget

to stick on an appropriate gadget to add extra punch. July and August are the main vacation months, so right now is the ideal time to get out an offer of this kind.

### Auto Club Circular

The auto club of any city, plus an alert printer, can turn out as fine a promotion folder as that of the Automobile Club of Michigan. The four-fold pullout extols Coldwater, Michigan, as a fishing and scenic paradise.

The five sections found on the inside spread carry both the romance of the region and the description of its charms, told "by the Old AAA Traveler." It tells first about the days when Indians occupied that section, gives a brief story about early white settlers, and then describes lakes and points of interest. Illustrations, well engraved and well printed, help make the story appealing.

Copy carries over to the back side. The last fold contains the pullout's real "hook" as a sales piece.

"Members of the Coldwater Division, by their membership," explains the folder, "not only bring great public community betterment in motoring; not only promote travel and the touring business in Michigan, and safer, happier motoring, but they, individually, through their club have provided for themselves services and assistance unobtainable elsewhere."

★ ★

### Type-face Phrases

The quick brown fox jumps over the lazy dog. Early in my career in the printing business I encountered this phrase in a type-specimen book. As the years rolled by the phrase intrigued me more and more. A couple of years ago I started to collect all those phrases which have, at some time or other, been used to illustrate type faces. Some variations are:

*john quickly extemporized five ton bags.*

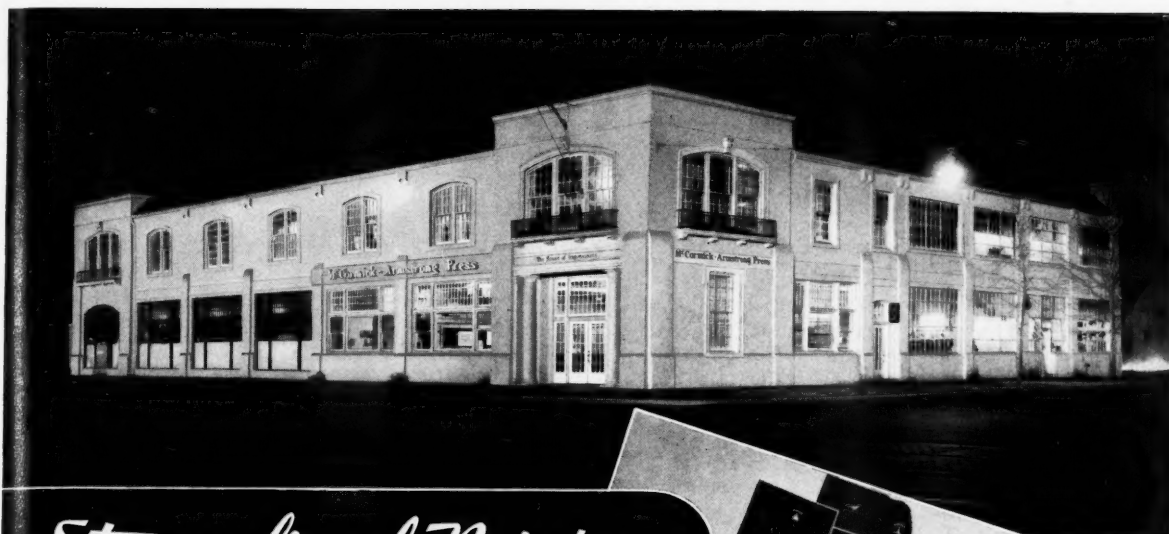
*pack my box with five dozen liquor jugs.*

*foxy judges track valuable peach wine & quiz me.*

*back in my quaint garden jaunty zinnias vie with flaunting phlox.*

NOTE—This list, reprinted from *American Notes & Queries*, was compiled by Richard H. Templeton, the well known craftsman of J. W. Clement Company, Buffalo. If you know of any others will you send in your contribution? Additional type phrases will be published in a future issue.—The Editor





## Streamlined Printers

★ From a one-room shop in 1901, The McCormick-Armstrong Company, of Wichita, Kansas, has grown into an institution serving customers in a 14-state midwestern area . . . This forty-year-old establishment provides a complete creative service, including specialized advertising photography, along with its production facilities for offset lithography and general letterpress printing.

- 1 Office of Arthur M. Miller, Sales Manager
- 2 Art Section of Creative Department
- 3 Accounting and Records Department
- 4 The General Office and Sales Department



# ★ Editorial

## Printing Needs a Master Hand

**O**FTEN in the affairs of men, necessity has stirred some activity to meet its problems. Beginnings usually are attended by more or less chaos until a master hand, envisioning the aims and objectives, assumes control and guides the faltering steps into paths of permanency. Back in the days when industry and commerce began to glance askance at a new medium of advertising coming from the commercial presses, advertising managers, in their contacts and conferences, began to feel the need of a coöperative agency to marshal its potentialities for their good. The Direct Mail Advertising Association was conceived. It needed a master hand. It found Homer J. Buckley.

Instrumental in the organization of the D.M.A.A., he became its president and served in that capacity for a number of terms. He was always inspirational. His words of encouragement sent many a delegate home to new efforts at the new art, and to new triumphs.

Wherever advertising matter was distributed by mail, Homer Buckley was in demand. He was one of the founders of the Mail Users Association, and its president. He was a tower of strength in its councils.

In both organizations, Homer J. Buckley has been a mighty factor in their successes. The printers of the country who have been quick to sense the value of printed advertising have greatly benefited by presence of such organizations, in the success of which he has been highly instrumental. The effects and benefits of the activities of these associations are due largely to the efforts of this "master hand," whose spot-lighting this type of printing is now flood-lighting his achievements.

## Advertising on the Aggressive

**O**UT on the Pacific Coast, where they originate many good things, Don Belding of Los Angeles, the president, Pacific Advertising Clubs Association, nailed to the masthead of that wide-awake organization the slogan for 1941—"Advertising on the Aggressive." Under that banner the P.A.C.A. has been vigorously combating attacks upon advertising and free press that are continually being launched by the subversive elements.

To aid and abet the campaign, the *University of Washington Daily* is publishing a series of messages on the American way of freedom of the press. A recent message under the title "Advertising and the Press" was written by Prof. Robert W. Jones, school of journalism of that university. It appears as a full-page advertisement.

Professor Jones regards advertising, as we know it, as a modern American achievement. He cites the first market survey in 1879, by N. W. Ayer & Son, as one of the initial scientific activities to become, later on, a necessary technique in any efficient advertising campaign. Horace Greeley's exclusion of "questionable, ambiguous, and deceptive ads" from the *New York Tribune*, Edward Bok's exposé of patent medicine frauds in the *Ladies Home Journal*, and the Federal Trade Commission's "finding" that less than 6 per cent of all advertisements

investigated last year were in any way below standard . . . all are noteworthy stepping stones in the path of progress towards honest and efficient advertising.

"By increasing the efficiency of distribution," says Professor Jones, "by making possible the manifold economies of large-scale production, advertising has helped to build America's standard of living. Because American business, industry, and labor have benefited, because advertising has made good, the American press occupies an impregnable position."

THE INLAND PRINTER extends to the Pacific Advertising Clubs and the printers and publishers on the Coast heartiest commendations on their aggressive attitude and action against the vilifiers of an institution which has repeatedly proved its place among the agencies that have made America great. With advertising on the aggressive throughout the entire country throwing proofs and facts into the faces of the subversive agencies, their theories and crackpot ideas will eventually be routed.

## Master of One

**I**N THE "battle of the processes," the letterpress printer long has been on the defensive against the aggressiveness of the newer processes. Consequently, he is apt to see things "close-up" instead of "by-and-large." Too often he exclaims to his favorite editor, or to his trade association, "If only more frequently you would point out specific instances in which letterpress is done more economically than offset or rotogravure!" He has in mind some instance close at hand which is very annoying at the time and he is reaching out here and there for some ready arguments to meet the rival aggressiveness.

Even if it were possible to draw upon a whole cyclopedia of specific instances where letterpress may be proven more economical, so varied are the printing specifications and requirements and so complex are the conditions and circumstances of use, it is extremely doubtful whether any practical good would be accomplished by an attempt to point out from a competitive viewpoint letterpress superiority or economy. Of course, here and there, it might do some good by enabling a printer to determine when and where to bid or not to bid when in competition with a rival process. But the printer who allows himself indulgence in any panicky state of mind, at once brands himself as *one who does not know his own business*. If he is the well assured printer and knows his business and knows he knows it, he does not need to have specific instances pointed out to him.

When salesmen and shop owners commiserate with each other over a job they have lost to a competing process, and self-accusingly ask, "What could we tell the customer; what could we do?" it is time for serious introspection. Men who admit they cannot answer a question in connection with the process they are supposed to be most familiar with have proven their shallow knowledge of it. If they are thoroughly grounded in the nature and advantages of letterpress they already have the answer

to any arguments that may be advanced by a customer who has been half-sold on another process.

Printers, craftsmen in particular, are sure to have their thirst whetted for more knowledge of rival processes, even though they are thoroughly proved and able in their own. Instead of allowing such added knowledge to encourage them to forsake the business and trades in which they are trained, skilled, and experienced, and to embark on strange waters about which they know little, they should use this added knowledge to prove the advantages of the process of which they are masters. No matter which one that may be, they have need to avoid the stigma, "Jack of all trades, master of none."

### Passing of a Great Newspaper

FOR ONE FAMILY to control a great newspaper over a hundred years is an achievement seldom equaled in America. Yet, the *Boston Evening Transcript*, which suspended publication April 30, had such a record. It was a great newspaper because of over a century of great achievements; because of its individuality, its unique character, and its sponsorship of high American ideals in all the outstanding activities of American life.

But great newspapers must have adequate finances to carry them through ups and downs of advertising support. The *Transcript* was no exception. Its indefinite suspension seemed inevitable some months ago unless investors speedily could be found to take it over and re-finance it. When it became apparent that efforts in that direction would fail, the employees sought to purchase it or at least to carry on even at great sacrifices in salaries until such time as a purchaser could be found. For one reason or another, however, the employees were unable to save the paper for themselves; however much such a plan would have pleased the readers and supporters of the century-old *Evening Transcript*.

This effort on the part of the employees is interesting from the standpoint that employees finally awaken, though sometimes too late, to the importance of employers—those investors and managers whose function it is to furnish funds to pay paper bills and payrolls, assume responsibilities to the public and to the employees. Had the *Transcript* employees recognized its plight earlier and made sacrifices then, they might have saved their jobs, even if they did not acquire ownership of the paper. Along with the investors and the management, the employees had a mutuality of interest in the continuous existence of the *Transcript*. Some consideration when it would have been helpful would have counted more than offers of great sacrifices after dissolution had set in.

Investors and their managements today, as never before, are beset with troubles and tribulations which are growing increasingly more burdensome and more discouraging. It does not help the situation for workers to put undue and arbitrary demands on an institution at a time when even the slightest "rocking the boat" may capsize the craft and jeopardize the crew. Nor, on the other hand, does it work for security of all involved for management to withhold from workers the additional gains they are entitled to from increased productive activities and sales volume.

### The Changing Print Shop

IT USED TO BE the custom of many printers (it may be yet, from some indications) to take composition at a low price or at no price at all in order to get the work "to keep the presses busy." Many a printer with a large pressroom, particularly those with flat-beds, figured he made his money grinding out printed sheets—composition was only incidental and a "necessary evil." The great effort with such a printer was to "get the job—we need it to keep the presses rolling."

By and by the changing world began doing things to print shops. Some Yankee inventor conceived the idea of printing sheets only half the size of those printed on the big flat-beds but printing them twice as rapidly. Thereby there was a saving of half the cost of plates and other economies to the extent that the Goliaths began to get cracks on the pate where it hurt most from the lively little Davids. The latter, because of their efficiency, almost at once reaped the rewards of competition and hung up trophies of profits. The big fellows got less and less cheers and finally found their big swords of little use in the new kind of conflict.

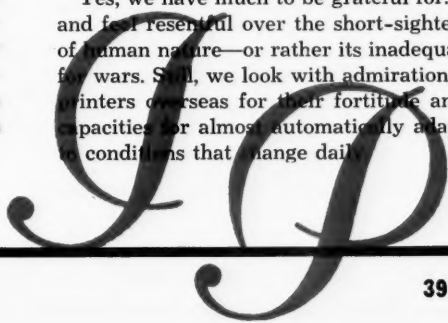
Nowadays the saving on preparation costs on the smaller, speedier machines offsets the "free composition" that used to be, and still allows room for a profit on composition and plates. Presses operating two or more times faster than the big flat-beds have just that much less time for absorbing composition or any other charges. The changing world has shown that modern, efficient equipment designed to do the work at hand in the most economical manner can be so operated as to yield a profit on each operation. No longer is it "good practice" to operate one department at the expense of another—each must stand on its own legs and earn not only "its own keep" but something in addition for the "house."

### Our Respects to British Printers

FOR SEVERAL months past, THE INLAND PRINTER has been running items concerning means by which printers in Britain have been enduring the stresses and strains of doing business under the most adverse conditions imaginable. Our general idea has been and is that while we have troubles—lots of them—they are few and insignificant in comparison with those our brother printers beyond the Atlantic are meeting day by day.

Here we are not haunted with thoughts of bombs, blackouts, and lack of food and shelter. We are not suffering from the griefs of accidents and the fears of worse things to come. We are not faced—as yet—with problems resulting from the shortage of raw materials, skilled help, and efficient equipment. We are not burdened with the necessity of responding to unusual calls for extra service at all times during hectic days and long worrisome nights.

Yes, we have much to be grateful for. We deplore war and feel resentful over the short-sightedness and greed of human nature—or rather its inadequacies—that make for wars. Still, we look with admiration upon our fellow printers overseas for their fortitude and their amazing capacities for almost automatically adapting themselves to conditions that change daily.





# TYPOGRAPHIC *Clinic*

THE RESETTING of the circular below surpasses the original at the right in (1) display force, (2) in interest (due to more characterful layout), and (3) in being modern. This not only because of arrangement but because even lay readers would recognize the type is newer.

To one who knows from what he's read, also experienced, comparison seems—remember "seems"—to cast doubt upon one principle of typography, namely that all-cap composition is not as readable as upper- and lower-case. The basis of the principle is two-fold. First, we read by recognizing word forms rather than by spelling them out, and, second, being seen oftener, lower-case characters are more familiar than capitals. Due to combinations of normal letters with letters having ascenders and descenders, every word in upper- and lower-case has a distinctive outline (contour). On the other hand, every word in caps is a rectangle.

However, one glance at original and reset together suggests that the former, despite all-cap composition, is the more readable of the two settings.

All factors aren't equal, however, and that brings up another point—contrast between type and background. If the text of the reset were in the medium or bold of the square-serifed letter it would be a "horse of another color." The lines of the light blonde member of the family are so thin

## What does This Mean ... to YOU!

- Every one of our salesmen, who are at your service at all times, have had from one year to fifteen years' experience in the shipping room supply field.
- An organization's physical equipment often determines its ability to give reliable service.
- As ever The Odman Corporation is determined to provide better service and standard quality at a fair price.



350 WEST ERIE STREET • SUPERIOR 5589

## WHAT DOES THIS MEAN TO YOU!

EVERYONE OF OUR SALESMEN, WHO ARE AT YOUR SERVICE AT ALL TIMES, HAVE HAD FROM ONE YEAR TO FIFTEEN YEARS' EXPERIENCE IN THE SHIPPING ROOM SUPPLY FIELD.

AN ORGANIZATION'S PHYSICAL EQUIPMENT OFTEN DETERMINES ITS ABILITY TO GIVE RELIABLE SERVICE.

AS EVER THE ODMAN CORPORATION IS DETERMINED TO PROVIDE BETTER SERVICE AND STANDARD QUALITY AT A FAIR PRICE.



350 WEST ERIE STREET  
SUPERIOR 5584

that when printed on coated paper requiring little ink letters are scarcely stronger than the paper background. Letters which basically are not so clear and readily recognized have an advantage, because the basically more legible letter can scarcely be seen. The delicate tone of the face versions of the currently popular square-serifed type has long seemed unfortunate. Fine catalogs, booklets, brochures printed from these faces on coated stocks uniformly left something much to be desired, readability.

Foregoing are the main reasons for the comparison. show imperfect composition. Vertical space is not skillfully utilized, there being too much between parts, especially the original where more between lines would help considerably. More space is required in all-cap composition because the top shoulder of normal lower-case letters intrudes white between lines. Headings of both are crowded—spacing between the lines being quite definitely out of proportion with that elsewhere.

Finally, lines set in italic caps rarely please. The reason for that is difference of angle of parts of different letters, even in single letters, as witness the original heading. Another factor is the exceptional amount of white on the letters—at right of "W" and left of "A," for example. This bad effect may be minimized by judicious letterspacing. Letters which come naturally closer together. That requires adding space between the "M" and "E" and "A" and "N" of "Mean" to compensate for the large space between the "E" and "A."

Even though the reset looks much better than the original, this writer isn't at all sure it would be viewed as superior by average folk having no special interest in typography.



# Specimen Review

BY J. L. FRAZIER

Items submitted must be sent to this department flat, not rolled or folded, and marked "For Criticism." Replies about specimens can't be mailed

THE DETROIT (Michigan) CLUB OF PRINTING HOUSE CRAFTSMEN.—Good commercial printing must have the spirit and atmosphere of the product or service advertised built into it visually. In your booklet explaining the local Craftsmen's cruise the "eye appeal" feature reaches a high point through being die-cut to the shape of a pennant. The dark green ink is also appropriate and supplements the idea of lake waters. Decorative spots and an occasional headline in red complete a piece any organization could hitch its wagon to.

RODNEY WOLFE, of Montreal, Canada. We like your work. Characterful, smashing layout, with larger sizes of type—and these for the most part new and distinctive—for major lines than most would employ are combined with excellent colors of ink and paper to excellent advantage. Users of printing able to see the advantage of punch should wear a beaten path to your door. The writer has an aversion, perhaps not entirely justified, for the combination of scripts reflecting the old Spencerian penmanship and bold block types. By all standards of relationship essential to harmony, the combination is ruled out from an esthetic standpoint, yet the decided contrast develops a wallop which sometimes compensates. Most interesting of all specimens is the stationery of Electrical Products Company, the letterhead of which is being reproduced.

THE HADDON CRAFTSMEN, of Camden, New Jersey.—Ultra simplicity characterizes the book, "Composing Sticks and Mortar Boards." Cover is deep tan-color stripped with three-quarter inch black binding cloth at left edge, the title being applied in gold leaf on backboard. The only printing on the cover is a small ornamental line in gold leaf running vertically along the edge of black cloth. This binding offers an irresistible urge to open the book. Inside, only the title page has color; here a rule box in color matching the tan binding surrounds the title. Originality is introduced in this box by the use of a six-point ornamental border at top and bottom of box outside the rules; also at the sides a rule of the same weight as used for the box but slightly shorter appears. This adds strength where otherwise there would be weak points in the design. Margins and type sizes are ideal.

J. B. COYLE, of Johnstown, Pennsylvania.—Several things are considered in the selection of items for reproduction in this column. Excellence of craftsmanship would seem to be the No. 1 qualification but, frankly, a perfect piece

of composition might give way to one not so carefully spaced but which is of original character offering an idea, or ideas, to others. The booklet, "Youth Takes Over," doesn't qualify because the cover, while interesting, is completely lettered, and because inside pages, while neat, are conventional. These bring up a point: Why was coated paper used for text

pages, there being no halftones, only type? Selection of paper is the more unfortunate since the type is of decidedly light tone, a type which would be helped by the extra ink and squeeze rough paper requires. Other items are all right, but lines on cover of booklet, "You Can't Take It With You," capitals altogether, are too closely spaced, especially with



These three blotters are 9 by 4 inches and on white stock. William F. Fell's blotter is black and green while that of E. O. Hodge Printing Company (Cleveland), reproduced slightly modified from the original, has type and eagle in blue, stars red, and type cartoons brown. The blotter of Mitchell & Herb (Los Angeles) is printed black with spots of red. The copy angle of each is worth noting.

## We Won 3 out of 12 Capital Prizes

THE INLAND PRINTER, America's leading printing trades journal, has just announced the winners of a blotter contest it sponsored. Twelve capital prizes were offered and the Frye Printing Company was awarded three of these. It is interesting to note that the other seven prizes went to metropolitan centers such as Denver, Los Angeles, New York, Chicago, Providence, E. I. and Buffalo, N. Y. To gain such recognition not only upholds our claim of being the typographic stylists of the middlewest, but brings before the business world of America the name of Springfield and the worthwhile things that are being done here. Our customer-consultation service will provide the best printing possible within your budget.

FRYE PRINTING COMPANY · SPRINGFIELD, ILL.

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In personnel and mechanical equipment, Weimer is one of the largest typographical organizations in Indiana. Its library of type faces is complete. Its fine craftsmanship is attested by a large clientele of discriminating users of advertising typography.

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1887



1941

*FIFTY-FOUR YEARS OF CONTINUOUS SERVICE... serving printing needs in the South... "The Franklin" is more than a statement of paper and ink. It is your friend on whom falls the mighty important job of helping you increase your business... Call JA 7281 today.*

THE FRANKLIN PRINTING COMPANY  
INCORPORATED  
416 W. MAIN ST. LOUISVILLE, KY.

*Spring  
Styles*

## Dress Up!

....and dress up your printing, too! Let "The Franklin" modernize your letterhead and other stationery. Put your best foot forward... join the Easter parade! Your message will put on new meaning, and emphasis in an entirely new outfit... and get results, too! Call JA 7281 today!

**The Franklin Printing Company**  
INCORPORATED  
416 West Main Street Louisville, Kentucky

All except the next to top blotter are 8 by 3 3/4 inches in size. The Frye Printing Company blotter is in lavender and black—and don't fail to read that copy! Weimer's blotter is on gold-finished stock printed in brown and opaque green. Its size is 7 1/4 by 3 3/4 inches. Franklin Printing's upper blotter is of buff stock printed brown and black and the lower one is in purple and green on white.

such ample space all through. Lines will appear crowded in an open display which would not in a design otherwise closely spaced. Contour of the page is not pleasing, lacking balance and grace.

THE ART NOVELTY COMPANY, of London, Canada.—Your letterhead is unusual and striking. We wish the line in red, "Advertising Specialties and Printing," were printed at the top edge of the buff tint

overprinting the sheet from a point two inches below the top instead of the top half of the line being on the paper and the bottom half of the letters over the buff tint. The effect, we're sure you'll agree, would be smarter and particularly clearer and more clean-cut. Blotter with scratch pads stapled on are no doubt appreciated, but there is not sufficient variety in type sizes for effective display. Important copy is little larger than unimportant, so emphasis is not only weak but there's a suggestion of monotony. The red is too strong for the green (used for what black would ordinarily be used for) on the piece for May. Tone balance, in consequence, is away off. A cardinal principle of printing type in two-color work is to select for the lines that go in the weaker color a type which is proportionately stronger in tone than the type to go in the stronger color. While technically not a color, black is stronger in tone than any color. You should study harmony.

THE UNIVERSITY OF OREGON, Eugene, Oregon.—"The Sermon on the Mount as Told by St. Matthew," designed by John Henry Nash, proves that neither time nor location can affect the true artist adversely. This religious broadside, perhaps, surpasses the "Ninety-first Psalm," issued about 1918, because it contains much more text matter. Inside spread of this latest broadside of heavy antique paper of fawn-tan shade is 20 1/2 by 18 1/2 inches. The title is approximately 84-point Gothic (Old English text) printed in orange, having for its background a two-inch headband composed of flowers, leaves, and vines. Three seven-line initials emphasize as many paragraphs of the text, which is set twenty picas wide in a ten-point semi-text face. The sermon is made up in four columns, each 10 1/2 inches long. A heavy horizontal line in pastel green bleeds on both sides at top, this close to top of head band containing the title. The same shade of green is used for one-point vertical lines close to the black body type, just as the ancient scribes measured off their line length. Spacing between words is as near perfect as possible. Lucky, indeed, are the students in the classes of Mr. Nash.

JIM SMIDL, of Gunnison, Colorado.—While structurally simple, your blotter, "Here, take an aspirin," with a genuine aspirin tablet attached following "Here" in the heading, is effectively arranged and displayed, as is also the cover of the scratch pad, "Doodler's Delight," text of which is interesting. "1941 is going to be a very busy year," it reads, "what with national defense getting in high gear and everyone working harder than ever. But you'll probably find time for a little 'doodling.' That's why we offer you this 'doodler's' pad. You'll find the paper to be excellently adapted for dependable doodles. Of course, you can use it for memos, such as 'be sure to order letterheads from *News Champion*,' but mainly we are thinking of your doodling pleasure." It is unfortunate more do not follow your example when an order goes to a competitor cutting profit, maybe more, from his price; that

is, submit a better idea or sell the advantage of color. Your handling of the picture of the local tourist court in colors is a case in point, far and away superior to the one-color picture delivered by the fellow who got the first order on price. He probably thought—incorrectly, it appears—the customer would be influenced only by price. It is interesting to learn you get better results using the same halftone for the different color forms instead of using the sandpaper block. We have long recognized the *News Champion* as ahead of most publishing and printing concerns in towns the size of Gunnison, and it is

relation to type in heads for C. B. Hollister, Tichnor (too bad the three heavy ones here were not in a weaker color), Holden, and Indian Head. Outstanding letterheads are those of The Scripture Press, Newcomers Service, the Keystone Typesetting Service, the Pan-American Publishers, and Grace Publications. Now you at least know what we like and do not like. Where you have submitted the headings previously used by customers but printed by others you have made definite improvement.

PRINCETON UNIVERSITY PRESS, Princeton, New Jersey.—A very fine piece of traditional printing is your "Alexander

WETZEL PRINTING COMPANY, New Orleans, Louisiana—Your fine "Ah Spring" broadside, done by offset in two shades of green and a dull red, is visually a breath of spring. Folded to  $1\frac{1}{2}$  by  $7\frac{1}{4}$  inches, the first page is decorated with apple blossoms and a robin busy with the proverbial worm perched on the second word of the title. First inside spread bears a straight-from-the-shoulder job of typography with heading in bold condensed block type and text in Garamond Bold. Such bold type might be considered inappropriate for a spring mailing piece, but the two shades of green used reduce the tone and subdue

*the boss wants a thing done,  
it generally simplifies things to  
let him have his own way.*

V V V

SET IN 12 POINT FLASH BOLD • WARWICK TYPEGRAPHERS • ST. LOUIS

Man has about conquered the physical laws  
of nature which held him slave; it remains for  
him now to conquer the spiritual laws of nature  
which hold him slave to greed, mistrust, lust for  
power, and other forms of predatory selfishness.

WESLEY K. NASH

SET IN 12 POINT SODOM BOLD • WARWICK TYPEGRAPHERS • ST. LOUIS, MO.

THINK BIG • TALK LITTLE  
LOVE MUCH • LAUGH  
EASILY • WORK HARD  
GIVE FREELY • PAY CASH  
& BE KIND • IT'S ENOUGH

—EMERSON

ALBERT ALOE, MASTER OPTICIANS • 805 LOCUST • ST. LOUIS

NOTHING IS EASIER THAN FAULT-FINDING  
NO TALENT • NO SELF-DENIAL • NO BRAINS  
NO CHARACTER ARE REQUIRED TO SET UP  
IN THE GRUMBLING BUSINESS.

ROBERT WEST

SET IN 12 POINT ALTERNATING GOTHIC NO. 2 • WARWICK TYPEGRAPHERS • ST. LOUIS

"In all affairs—love, religion,  
politics, or business, it's a healthy idea  
—now and then—to hang a question  
mark on the things you have long  
taken for granted."

—BERTRAND RUSSELL

SET IN 12 POINT BERNHARD MODERN ROMAN BOLD • WARWICK TYPEGRAPHERS • ST. LOUIS

Too many people define  
"right" as a personal prerogative,  
instead of something which is fit  
and just.

SET IN 24 POINT USTAN CURSIVE • WARWICK TYPEGRAPHERS • ST. LOUIS, MO.

Cards by Warwick Typographers, St. Louis. Upper: left, black and deep red on gray; center, brown and red on yellow-orange; right, brown and pale green on light brown. Lower: left, blue and red on dark gray; center, blue-green and orange on cream; right, green and red on light green

manifest that you, Jim, are a factor in the situation.

W. F. MELTON, of Chicago—Few have your ability—the daring, too—in glamorizing the letterhead. You insist on using sparkling types—which means the newer types—a number of which have character and oomph the like of which no type of two decades ago possessed. There's a cue here for those readers attempting to do a 1941 brand of work with 1900 types, many of whom are crying poor business and unfair competition. You insist, it seems, on two colors or more. More power to you there, also. The heightened effect of the added color in a well set design should permit increasing the margin between cost and selling price, the customer gaining even more in the increased results bright, colorful printing has been shown to develop. Your penchant for the colorful and glamorous has, we believe, led you too far in two or three instances. Rules, we believe, are too prominent in

Anderson, His Tribute to Wood Engraving." This book shows seventeen examples from original blocks cut by Thomas Bewick. The book is exceptionally well planned, measures 6 by  $8\frac{3}{4}$  inches, has gray deckle-edge cover, white plate-finish antique stock for inside pages; printing throughout is black. Text set twenty picas wide in an eleven-point old-style face. The blocks vary in size from  $1\frac{1}{4}$  by 2 to 3 by  $3\frac{1}{2}$  inches. Although these blocks differ greatly in size, and descriptive matter contains from three to seven lines of eight-point type, uniformity of pages has been maintained. The material on these pages measures five inches from top of illustration to bottom line of type, remaining white space appears between block and type. Specimens printed on side of sheet only; when book opens the spread shows only the illustration and description on right-hand page, which offers a pleasing and restful setting to study the proof of an original Bewick wood engraving.

it materially. The second fold exposes the full-size sheet, the spread being enhanced by a modern line drawing of an old scroll, feather, and sheet of paper. Where paragraphs of text end, the following paragraph is started immediately under the end of the "widow" line, an interesting device not without its practical advantage. We believe that the ninety-pica lines are too long for this kind of handling and that a more formal style of paragraphing would have prevented much of the irregular pattern of the type mass. However, the piece is nicely done and decidedly complimentary to you.

"EXAMPLES OF PRINTING," year book of Central Technical College, in Brisbane, Australia, has arrived as usual. The work of apprentices, it is highly praiseworthy, young pressmen and compositors doing equally well. Rather than space the rules which are in red gradually closer from top to bottom, we'd space them evenly, in any event start





Top letterhead was in black and lake red on cream; the second, in black and red-brown on white; the third, by Rodney Wolfe, of Cardinal Printing Service, Montreal, Canada, was in black and red on white; the fourth, in black and red-brown on white; the fifth, in black and light rose on cream stock

with them close and wind up below with them farther apart. Balance would be improved with the greater weight at the top, as we're sure you will agree. The facsimile "Craftsmen" card at an angle in the upper left corner of the principal's foreword would be improved if lines were not so crowded—there's space galore at the top to provide for spreading the lines. The distribution of white would also be better. An especially good page is headed "Philosopher's Dream." "Setting Matter Inside a Circle," explaining and illustrating how to do this and have it come out right, is a helpful one. Business cards of Beta Printers are weak in design, having too many elements which stand apart, creating disunity. Displays should be designed to hold together, to seem one thing instead of several. While it's difficult to remember last year's book a feeling persists the work is improved.

PRINTING ARTS ASSOCIATION, Columbus, Ohio—You did a great job in late 1940 promoting our industry locally. The Craftsmen booklet, "Printing," distributed to the teachers of grade schools, is probably best of the five pieces of promotion. A two-color leaflet, "Printing, Third Largest Industry in Columbus," is striking in display typography, powerful in emphasizing the industry's importance. Interesting points set forth are that volume is over \$15,000,000 annually, and the payroll, shared by 2,500 workers, about \$3,500,000. Another thing which must have made local people sit up and take notice is the strip windshield sticker with "1440-1940" set quite large to make them wonder and ask questions, and talk. A second line, too small to be read from afar, carries "500th Anniversary of Printing—Printing Serves the Community." Obviously size limitations prohibited larger type for the line, though it would have been desirable. There is also the booklet, "The Birthday of a Great Industry," distributed among buyers of printing and a folder to all school pupils. It is a fine campaign, we suspect engineered by R. Reid Vance who has for years done notable work in the service of printers of Columbus and of the state.

EVAN STONE, Toledo, Ohio—Your letterhead for the Lorraine Press is impressive and characterful, the letters of the name being in reverse color against half-inch band of what appears to be vertical two-point rules with a bit of white in between—as if routed out of metal. The twelve-point rule above and two-point rule just below, all bleeding, make a quite striking effect, especially as printed in a soft gray-green. We regret the third line and the one along the bottom of the sheet are in extra condensed black caps which contrast unpleasantly in shape with the block lettering of the first two lines, rather wider than normal. The extra condensed caps are also too widely letterspaced. The object of condensed types is to save space, so it seems inconsistent to letterspace them noticeably. Also, a line too widely letterspaced appears more like a succession of spots than a line of type; unity is sacrificed. The blotter with name in the



same reversed lettering as on letterhead discloses lack of harmony in shape of types, the smaller lines set in light-face block being too fat. This blotter would be improved further if the big "bullet" in the dark blue were omitted and the name and address dropped a bit. The dot serves no useful purpose and stands out too prominently.

J. WOODARD AUBLE, Indianapolis, Indiana—An interesting feature of the calendar produced by students of the printing department of the Arsenal Technical Schools is the provision for hanging it. The calendar consists of eight leaves 9 by 16 inches, saddle-stitched at top. A shallow section 3½ inches wide is die-cut between staples, and a card hanger die-cut to shape a round top section with a longer rectangular section below is inserted through the slit, the wider part keeping it from going through. A round hole punched near the top of the round part provides for fastening it to the wall. Front cover carries an interesting short article on "The Development of Printers' Marks," attractively displayed, and features the imprint of the Press of the Arsenal Technical Schools. On the back cover is patriotic material, "I Believe in America," also attractively displayed. The six inner leaves are printed both sides, each carrying the calendar for a month on the lower half, the upper part carrying material pertaining to some particular printer's mark, with a reproduction of the mark a little above center. Neat border bands in a soft red-violet at top of each page and between the text and calendar block, with rules of the same color in the calendar, unite with the black to form a fine combination on the toned ripple stock used.

J. HORACE MCFARLAND COMPANY, of Harrisburg, Pennsylvania—Our hat's off to you folks for doing a splendid job of calendar making. The McFarland calendar, which starts with April, 1941, and continues through to March, 1942, is well planned to attract one's attention, and the exceptionally fine examples of color printing throughout make this one that will be used and then preserved. For the benefit of our readers, it contains eighteen 9½- by 12½-inch leaves of heavy coated paper stippled, after printing, and bound at the top with plastic binding to make it easy to turn the leaves and to keep the whole permanently bound. The first leaf (cover) bears a beautiful reproduction of a color photograph of a garden walk in mid-spring, an enchanting scene. A sheet showing the building and two interior views of the Mount Pleasant Press plant follows. Next is the April sheet, at the top of which another garden scene followed by descriptive matter and a brief sales message to seedsmen and nurserymen. The calendar panel in small, but clear, bold type—with the preceding and following months in still smaller size at either side—is at the bottom of each sheet, all of which feature color illustration, either some garden scene or a grouping of fruit or flowers. December and January are lone exceptions. A picture of Santa Claus in colors features

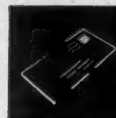
## SAINT PAUL CLUB OF PRINTING HOUSE CRAFTSMEN

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Indianapolis Club of Printing House Craftsmen

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ECONOMY PRINTERS



PRODUCTS COMPANY

609 SOUTH LA SALLE STREET Printers Supplies TELEPHONE WABASH 2775 • CHICAGO

Five effective letterheads, all on white paper. The first one is in orange and azure. Buckley, Dement & Company uses two color combinations for its letterheads. One is dark and medium green and the other is dark and medium brown, the latter being for regular correspondence and former for a special purpose—both decidedly effective. The Indianapolis Club of Printing House Craftsmen letterhead is unusual for its tie-up of spots of color, orange-red, contrasting with listing of officers and so on, in black. "Southern Flight" magazine's letterhead, blue and black, is distinctive to say the least. Economy Printers' is light blue and black and its shield is hot embossed

the former and a most attractive dining room the latter. For a firm specializing in horticultural printing it is natural that floral and fruit pictures should predominate, and these certainly present an excellent demonstration of the quality of work produced by your company.

JOHNSTON PRINTING & ADVERTISING COMPANY, of Dallas, Texas—We'll bet that souvenir program for the seventh annual ball of the Dallas Petroleum Club made a big hit. Quite colorful and decorative, but entirely in keeping with the occasion. This program, a unique piece, was arranged in the form of a passport, 5 by 8 inches in size, with cover of black velour cover stock having a spider-web pattern in gold on the reverse side, the wording, "Passport—Dallas Petroleum Club," and an outline cut of the globe showing the western hemisphere, being printed or stamped in gold on the black stock. The title, "Passport to a Nautical Nocturne in Pan-Americana on board the S. S. Petroleum chartered and navigated by the Dallas Petroleum Club," was in a deep brown on the cream stock used for inside pages. At the bottom of the title page was an outline cut of a crowd on the top deck of a ship, this being in the deep brown and a light orange. Stock for inside pages was a Strathmore paper, deckle edged, with bands of color down the deckle side. Small illustrations and decorative pieces in colors were scattered through the pages. A real official looking seal, made

of a gold seal label and a piece of varicolored striped ribbon, was on the inside second page, which was gotten up to simulate a passport, having an official air though done in humorous vein. The third inside page had space for "Photograph of Voyageur," a highly polished steel mirror occupying this space. Passport regulations and visas, all similarly in humorous vein, were included, while the center two-page spread, carrying the display line, "Welcome to the Main Saloon," had a welcoming message together with instructions, and carried the menu, or "Supper D'Adieu." It made a novel and attractive souvenir of the ball which many must have kept.

EDW. HINE & COMPANY, Peoria, Illinois—The St. Patrick's Day program dedicated to Pat O'Brien of movie fame, while appropriate for the occasion so far as colors are concerned, combining the green of Erin with the red, white, and blue of America, has several points that are subject to criticism typographically. The main feature of the piece is the cover, in the upper left-hand part of which is a halftone portrait of Pat O'Brien, the guest of honor, this being attached by corner slots over a background of green metallic paper. Below, and to the right, is a type panel of two lines reading "St. Patrick's Day Dinner Dance," the first three words being in Stymie Medium Condensed, the last two in Monotype Swing. Here, the appearance would have been improved greatly

had the first line been indented about a pica at the left, past the swash portion of the capital "D," allowing that part of the letter to extend slightly beyond the "S." The type panel on the first inside page also would have been improved had it been more in proportion with the shape of the page. While the line of stars at the bottom help the appearance some, they are too far away to avoid the out of proportion effect. The initial letter "W" on page 3 inside is poorly handled, especially so as the Huxley Vertical does not harmonize with the Kennerly text, and it is so weak it seems lost. The menu page is the best one of all, the slight letterspacing of the capitals adding greatly to the effectiveness of the page, opening up the capitals and thereby avoiding a commonplace effect. Had the small caps on the facing page, giving the program, been similarly letterspaced it would have helped this two-page spread very much. Then, on the program page you have used close-spaced leaders (also on the first line of the second inside page) while on the following pages you used widely spaced and more open leaders, which give a much better effect. The choice of paper is a good one, Strathmore deckle-edged being used, with stripes of color over the deckle, a heavy sheet for the cover, then a lighter weight blue sheet, then a white sheet, the color bands being red and blue. Program is 8½ by 11 inches, tied with a green silk cord.

## USE CASLON BUT BE SURE YOU HANDLE IT PROPERLY

● "If you can't do it in Caslon—you can't do it" is just as true today as it ever was. This doesn't mean that Caslon will work best every time. It doesn't mean that the selection of Caslon is a guarantee of good work. It means that almost any assignment set in Caslon—if properly handled—should result in good printing.

Here (at left) is a cover for a booklet about "Printing." It is a souvenir item in connection with the "500th Anniversary of Printing." It should represent printing at its best.

In the original setting Caslon was wisely chosen—but not too aptly applied. The page is flat, almost all of the elements having the same color. An attempt is made to gain interest by boxing in all elements. A cover stock with a colored deckle looks too novel for the conventional treatment. Notice that every line, in fact every word, is either italic upper- and lower-case or roman caps; and Caslon really displays its finest qualities when used in roman upper- and lower-case.

In the re-setting (right) the characteristics for which Caslon is best known are shown off. Large sizes of roman upper- and lower-case (which take on



considerable weight) are set in contrast with smaller sizes. Instead of a colored deckle, the plain deckle is used. White space is the order for this cover. Color is suggested for the word "Printing" and for the rules. A page should look well all in black before it is improved with a

second color. Compare all-black resetting with two-color break-up.

This layout isn't molded; it looks free, simple; is easy to grasp and, yet, it has character. It isn't the perfect page—it is just a good Caslon set-up; that's all we claim for it.—Meyer Wagman.

# ESTABLISH GOALS, THEN PLAN WELL AHEAD

**F**ROM SOME REPORTS released by the Census of Manufactures of the United States Department of Commerce, we learn that the average investment (in machinery, equipment, *et cetera*) for each mechanical employe in the graphic arts industry in 1926 was \$2,200. By 1939, this had risen to \$3,100—in round figures, by 40 per cent.

In some quarters, there have been attempts to make a great deal out of these comparative facts, and to incite radical new attitudes toward the problems of our industry as a result. Actually, as alert management properly armed with vital facts has known right along, this situation marks no more than the continuation, with some acceleration, of a trend toward greater mechanization which has prevailed ever since the wheel replaced the screw and the lever as the basic mechanical principle of printing press operation. The deductions are not revolutionary. They spring from obvious facts, all well recognized by thoughtful executives in our field. However, it does seem well that we re-examine these basic principles at this time, with a view of defining their present status and their correct applications today.

Throughout the history of the graphic arts, this constantly increasing mechanization has been the instrument whereby two desirable results have been brought into being: higher wages and greater benefits for labor, lower over-all costs and better values for customers. Thus, we have shared greatly in the fuller life, the expanded opportunities and the industrial progress enjoyed by those fields of endeavor which have mastered the benefits to be derived from technological progress—the process of making the machine a dependable servant which will assume much of the tedium and cost otherwise inherent in physical labor. Like other of the most successful industries, we have placed a greater volume of our products within the reach of a greater number of people—a condition especially fortunate when it is realized that our role is to multiply, transmit, and disseminate thoughts and ideas for the people of our nation.

Especially fortunate is he who has recognized this trend and has been guided by it. Those who have soundly

Condensed from a speech to the  
twenty-third annual convention of  
the Southern Master Printers Federation, held at Birmingham, Alabama. By OLIN E. FREEDMAN

installed modern, efficient equipment now find their firms more nearly ready to cope with the increased demands, despite the shortage of skilled labor which impends.

With the continued trend toward mechanization, some new balance of basic considerations is clearly indicated. When printing plant production partook more largely of "hand" labor, there was greater flexibility of scheduling—greater ease of adjusting current costs, in periods of high or low activity, through expansion or contraction of the working force.

You can't lay off a machine. Once purchased and installed, it is like a horse in a barn, incurring expense every minute, whether productive or idle. I would, therefore, again direct your attention to the following considerations which, although not new, become increasingly prominent in this light:

Select equipment soundly; apply every reliable buying test. Weigh all competitive claims, and seek impartial information. Analyze both the existing and the potential market, and the production requirements for soundly servicing it.

Budget your operations and remember that the output of any machine can be sold profitably and competitively only if a correct and substantial amount of its time is consumed; establish a goal and *make* it.

Apply standards of performance as it is not enough merely to accumulate the so-called "chargeable" hours under a budget. Every one of those hours must represent an acceptable quota of *salable output*. No cost basis can be correct if this vital factor is neglected.

Price correctly: After a budgeted forecast of productive time is determined, put yourself in a position to equal or surpass it. For this purpose, the use of factory costs (exclusive of

administration, selling expense, *et cetera*) has proved its worth over and over again. Budgeted costs are invariable when confined to plant operations; they become unreliable only when one seeks to average general expenses (office detail, sales, *et cetera*) into them.

We can well gain a lesson along these lines from the methods successfully employed in other industries. Let us take as an example paper, a product with which all of us are familiar. As it comes off the machine in the mill, the cost a pound is essentially fixed for the total tonnage of any given grade produced. As it comes to you, however, that grade is offered at a wide range of prices a pound, varying according to the quantity ordered at one time. Likewise, factory costs of printing plant production are fixed; then sound merchandising requires adjustment of these other factors so that you are properly reimbursed for the sale of your product (your factory hours) in small lots or in large ones.

\* \* \*

It is also important and fitting that, today, we devote thought to the defense program of our nation, and to our place in it.

True enough, to an industry still operating at no more than 70 per cent of its plant capacity, the new problems thus far encountered are but minor as compared with some of the more vital fields of emergency production.

First there is the problem of shortages. To date, none of these is acute, and there is no immediate indication that insurmountable stringencies will develop. However, little new equipment is going to be available for the "duration." Therefore, I urge that, as volume inevitably increases, each of us shall be giving fullest thought to better and fuller use of existing facilities, better management methods, and greater efficiency.

Then, there is the matter of pricing levels in a boom period. Our Government has promulgated a fixed policy of control of all major markets, and this is a procedure which all who recall the chain of economic events during the previous World War will both approve and support. Higher prices . . . higher cost of living . . . higher wages . . . that cycle



is unsound because it is inflationary. If it becomes operative, previous industrial balance is destroyed. All lose, in the end. The finest tribute that could be given to our industry in this crisis would be the ability to say that we resisted personal greed, held our market and our labor relations stable . . . and policed ourselves without the necessity of Governmental regulation. I do not mean that reasonable profits are to be neglected. Each of us has a broad duty to operate profitably, in order to contribute his portion to the tax structure whereby this emergency effort is to be supported.

So, for this year, with full realization that our clearer vision of many coming events awaits the unfolding of the future's veil, I make bold to offer the following program for your consideration:

Be temperate in prices. Continue to create confidence in our industry by giving sound values. Good will is far more important, in the end, than immediate, opportunistic gain. Remember, too, that the excess profits taxes will be such that the Government will take all beyond a reasonable amount.

Support the defense program without stint. Its success depends upon every one of us. We, above all, are the exemplification of the freedom of speech and of the press—blessings hard won, and worthy of protection at any personal cost or sacrifice.

Gain and hold the coöperation of labor. That is the essence of democracy (and of good business, too).

Hold to our basic, common-sense principles. The lessons of the past, thoughtfully adapted to today's problems, are our best guides. Especially

beware of cure-alls, panaceas, and schemes which promise too much.

Be alert and watchful of unfolding events, and don't overlook the continued lessons to be learned and adjustments to be made.

Discussions with your business associates and with others in the field are indispensable, for no one man can alone comprehend and make sense of the complex pattern of world events and economic conditions.

Establish goals, both individual and collective. I have referred to budgeted plant operation. Apply these basic principles to long-range planning, through this strong, progressive trade association of which each of you is an important part, for greater stability and eventual security. Such voluntary coöperation by industrial units, when unselfish, can be the essence of our democratic way of life.

## UNITY MAKES FOR STRENGTH IN DESIGNING BLOTTERS

● THE ILLUSTRATION below is reproduced by courtesy of The Wrenn Paper Company, which first published it in the company magazine, *Print*. The blotter sketches in the left column have all elements united and their punch is evident. Those on the right lack unity and appear weak and ineffective.

The formula for good blotter design is to be found in the familiar phrase, "In unity there is strength." This is explained in terms of blotter layout

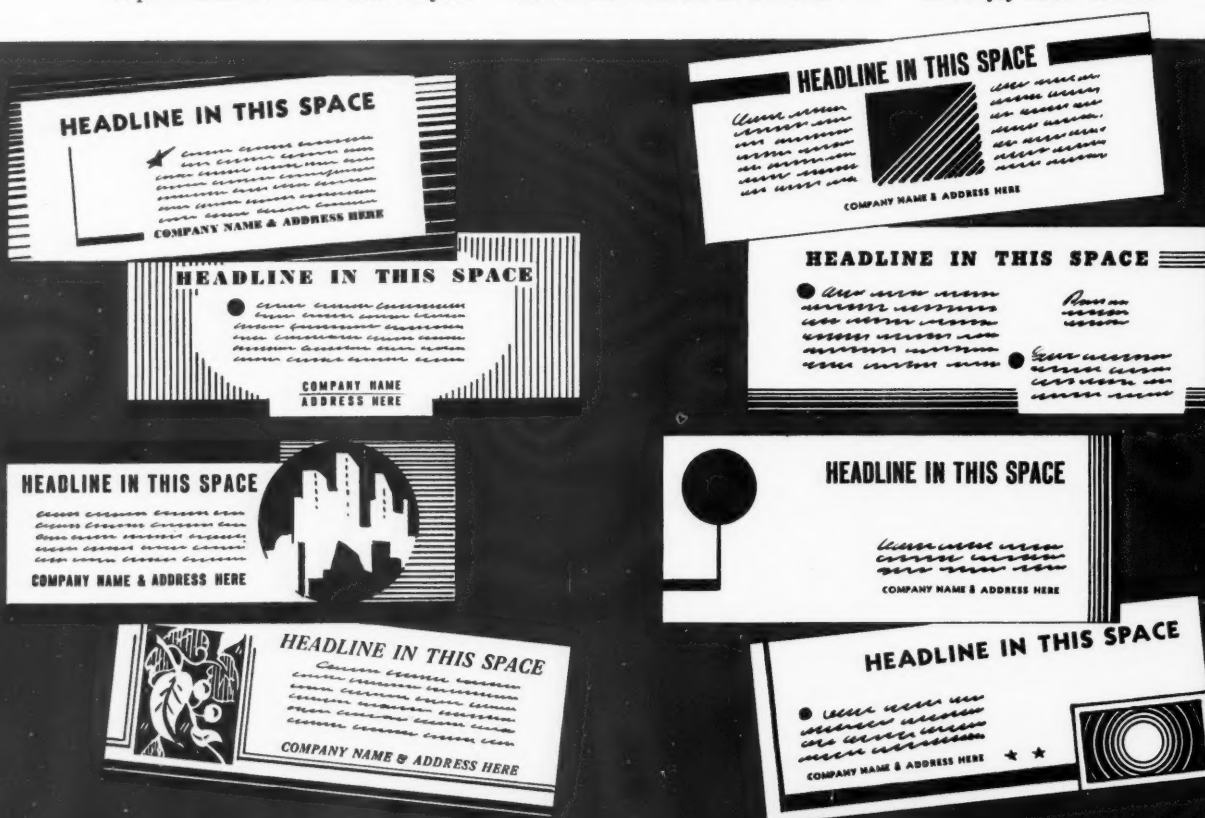
technique in the following quotation from the Wrenn magazine, *Print*:

"Each product should be presented on an individual blotter. A good rule to follow for any blotter layout is: One style of type for the text, one illustration, one headline, one piece of copy, one signature, and at least one extra color. If this rule is followed closely, a good blotter should result.

"Placing undue emphasis on any one portion of a blotter distracts attention and scatters the interest. . .

However, unity in the blotter does not mean that there should be no contrasts. Display lines should contrast with text. Contrasts are possible through use of italics, bold-face, small caps, a headline all in lower case, *et cetera*, all of which will do much to 'pep up' the blotter without destroying unity. . . .

"Just as soon as your layouts have unity, you will find that you will sell more blotters and your customers will enjoy better results."





# The Proofroom

BY EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be sent by mail

## Hard Work, Sure! But—

They tell me proofreading is very hard work. Is that true?—*Texas*.

Yes, it is true. Any work that is worth while is hard, isn't it? The test is not in the toughness of the job, but in the toughness of the worker—and in the reward that particular kind of work has for him. Where one person finds a reward, another would find only punishment. You won't get rich reading proof, but if you are a natural born proofreader, you will find happiness in the work. The veteran proofreader is apt to have acquired a mental discipline that is good for him. He knows how to conserve energy. He can do a lot of work with little labor. He avoids nervous strain. He keeps cool, works steadily, and makes the minute count. Finally, let me say there are lots of jobs that pay better—and lots that do not pay as well. If proofreading exhausts you, I'd say you just weren't cut out to be a proofreader.

## Headline English

What kind of English is this, which I find in a newspaper headline: "Asks Oil Price Rise Delay"?—*North Dakota*.

Just headline English—that is now increasingly common English. To say "Asks Delay in Rise of Oil Prices" would be too wordy and too slow for the writer of news headlines.

## Tricky!

Black bird, blackbird: how do you draw the line?—*Michigan*.

A starling is a big black bird, but a big blackbird is not a starling. In one instance we have the noun "bird" modified by the adjective "black." In "blackbird" we take the two words and put them together to make a new word, the name of a species of birds. By some freak of nature a blackbird *might* be hatched wearing feathers of some other color. He would still be a blackbird, though a *lusus naturae*; perhaps a black-and-white bird. A homelike prison would be pleasing to a convict, but a home like prison would be no place

to stay in. *Back of all the theories and pet practices in compounding are certain fixed, unalterable, inescapable foundation facts that must be accepted by any writer who wants to make his meaning clear to every reader.* In all my writing about compounding I have insisted on this point; it is basic.

## Referendum Requested

In setting baseball standings, this is the style commonly followed:

	Cinc.	B'klyn	St. L.	Pitts.
Cinc.				
B'klyn.				
St. L.				
Pitts.				

To me, it would be easier to get if set this way:

	Cinc.	B'klyn.	St. L.	Pitts.
Cinc.				
B'klyn.				
St. L.				
Pitts.				

Do you agree with me?—*Missouri*.

Sir, I do! I have to meet a similar situation in ordering titles up and down the backs of books. In placing them, you have to consider the readability of the title (1) when the book is standing on the shelf and (2) when it is laid flat on a table.

With reference to those baseball tables, it seems to me the eye would move more easily, surely, and swiftly from the horizontal to the vertical line if the latter were based as our correspondent suggests. But—that is only one man's opinion, and it may easily be that most persons prefer the usual style. So—what I want to do is to ask you folks: What do *you* think? Can we work up a little referendum on this point? If you have a mind, you must have an opinion—and if you are an honest-to-goodness *Proofroomer*, you'll be happy to engage in a bit of logomachy on this technical question.

## Latin Into English

Please discuss the words "percent" and "percentage."—*Oklahoma*.

The difficulty, no doubt, is in choice between "per cent" and "percent." Some would even have us make it "per cent.," with the period, on the argument that it is an abbreviation of the Latin phrase "per centum," meaning by (or in relation to) a hundred. Webster differentiates between noun and adjective uses, finding possibility of these forms: per cent, per centum, per cent.' and percent. Now: I myself very definitely and positively regard "percent" as an English word; and I maintain that universal acceptance of "percentage" justifies me. Go a step further: consider *proportion*, *pro portione*; *adjacent*, *ad jacere*; *perforate*, *per forare*. What do you make out of those words? Do you now agree with me on "percent"? [NOTE—THE INLAND PRINTER'S style is invariably "per cent," and so it remains with due apologies to our *Proofroom* editor. We therefore are first to disagree with E.N.T. on acceptability of "percent," since our Webster gives "per cent" as first choice.—*The Editor*.]

## You Takes Your Choice!

Should I write "an Odd Fellows orphanage" or "an Odd Fellows' orphanage"?—*Indiana*.

The first is a noun of identification, like "a Princeton dormitory." The second is a simple possessive, such as "one of Princeton's dormitories." Personally, I prefer the non-apostrophe style, in this expression.

## Compo and Reader

What can a compositor do when a proofreader's marks sprawl all over a galley?—*Tennessee*.

The compositor "has a right" to cleanly marked galleys. If a reader habitually sends proofs back with marks that can be traced only with difficulty, the compositor might try tickling the reader's ear with a few words of diplomatic suggestion for coöperation. If the reader refuses to

alter his ways, I see nothing for the compo to do but to go to the boss with his complaint. He has a genuine right to clean marking—and in trying to get it he is serving the interests of the house.

### Jalop(p)y

Let me contribute to your count on "jalopy," "jaloppy." I find the former spelling in the WPA Guide to Oregon; also in the newspaper *P. M.—Delaware*.

Yes. I meet up with that spelling every now and then, here and there. I don't understand it, because nobody says "ja-lo'-py." Everybody says "ja-lop'py." Short "o," not long "o." The six-letter spelling simply does not represent the pronunciation. Wish I had kept score on these two styles, but I didn't. Thanks to "Delaware" for sending in the item; I wish numerous other *Proofroomers* would contribute in this manner.

### Jane Doe, 58

Please, what do you make of this one: "Due to the heroism of the boat's hostess, Jane Doe, 58, lives were saved"?—*Florida*.

First, it appears to be a quote from a news story. Second, it seems to carry excess baggage, an unneeded (and confusing) comma. Interpreted in the light of common usage, it says that Jane Doe, aged 58, contributed to the saving of lives. What it actually says, to those who accept punctuation at face value, is that Jane Doe, hostess, was 58 years old. But you feel sure the real meaning is that owing to the heroism of Jane Doe, hostess (her age neither asked nor given!) 58 lives were saved. Without context it is impossible to speak with assurance. It *could* have been either way. The point is, to say it fast, that it's "grand" to know whether your writer punctuates carefully, competently—or in slapdash, devil-may-care fashion. Unless there is a clear understanding between writer and reader, there can be no certainty of the meaning being understood. It looks as though the compositor had had a light comma-trigger finger, and the proofreader had failed to hold his mind on the alert. Unless—the meaning really was that (an unnamed number of) lives had been saved by the heroism of 58-year-old Jane Doe. A woman likes you to be sure of her heroism and other noble qualities, but as to her age—well, that's *her* affair, and she knows how to keep it from publication to the all too curious world.

### Dullness of Routine

Having been only a short time a proofreader, I find myself rebelling against the work, because of its dullness, the same thing over and over again. Does this mean I'd better cut loose and try to hook up with something more lively?—*Minnesota*.

Not necessarily. Almost any kind of work has that same over-and-over-ishness. Even a steel worker, 'way up on the top of a fifty-story skyscraper's skeleton, looking to the man in the street like the very soul of adventure, complains of the monotony of his work. The store clerk pities himself because the daily grind is so endless. But the steel worker is doing mighty works of creation; the store clerk is meeting all kinds of people, seeing human nature in the raw (when bargain hunting). The proofreader is an integral and indispensable part of the machinery of print. A certain amount of the hard discipline of life must be accepted, in any way of earning a living. The proofreader may permit himself to be ground down by routine and repetition—he may let himself become a mere mental machine—or he may read with alertness of mind, give himself an education, and enjoy day after day (with an occasional let-down, to be sure) the feeling of being alive and having part in a great phase of civilized life. It is up to the individual—and the one who complains in one calling would be very likely to complain the same way in

any other. Our querist may possibly be misplaced; I have no way of knowing. If so, he had better try for something that would suit him better. Mere rebellion against routine is *not* the properly decisive factor.

### \$1 Million

What do you think of this newfangled way of writing large sums of money, as \$1 million? It looks rather funny to me, —*Pennsylvania*.

And to me. Defense financing does put a strain on the zero; it takes a goodly string of them to put a billion into figures, and the billions fly in flocks, like geese. In the ordinary straight-ahead print, it would be quite possible (and to some of us much smoother) to write "a million dollars." I suppose that "\$1 million" probably started in accountants' reports. I see it constantly in Arthur Krock's column in the *New York Times*. Incidentally: I wonder how come the established, conventional, and universally accepted "\$1" style? It really says "dollar one." Accepting that style, we really have no good ground to stand on while criticizing "\$1 million"; it's a logical extension of the idea. It does "look funny," but it's defensible enough.

P. S.—For the sake of intellectual honesty, I'll say: To me, personally and individually, and without any wish to tell anybody else how these things *must* be done, this "\$1 million," in ordinary print, smacks strongly of affectation.

### BY-PRODUCTS

Iron isn't the only modern blast furnace product . . . they evolve gas, coke, and chemicals on the side.

The by-products of industry are sometimes more valuable than the main issue.

Advertising—PRINTING, if you please—is employed primarily to make immediate sales but its effects are much more far-reaching. Its value cannot be computed on the volume of immediate returns . . . it has many 'plus' entities.

Because of this, it is always well to keep in mind the 'memory value'—the plus entities—when you plan your printing.

You want maximum results now, of course, but you also want that priceless ingredient 'good will' that the right kind of printing can engender in the minds of all people reached by your printing.



The copy and illustration above are used by permission of the Edward Hine Company, of Peoria, Ill'nois, and first appeared in that firm's house-organ, "Proofs and Reprints"

7. The last time you mailed a letter without enclosing some advertising material you threw away a penny. We are giving it back to you! Here is the story: Uncle Sam agrees to carry a full ounce of local mail for two cents, or a full ounce of non-local mail for three cents. When you send out an envelope weighing less than a full ounce you waste a penny or more. If you mail only one thousand letters a year this waste amounts to \$10; two thousand, \$20; three thousand, \$30, and so on. The next time you mail a letter, an invoice, or a statement, enclose some advertising material—a folder or a blotter. It will cost no more in postage and you will be getting double value for your two cents... free delivery of your advertising, and more business because you advertise. Telephone Greenleaf 3417.

**THE GRAPHIC PRESS**  
309 W. JACKSON BOULEVARD - CHICAGO

No. 12, by Ben Wiley, Springfield, Illinois; 11 points; black and red on white; penny placed in slots at upper right as indicated by short lines

## RESULTS OF BLOTTER CONTEST KEEP ON HOLDING ATTENTION

FINAL RESULTS of our blotter contest were announced in our issue for March, when the winning designs were reproduced. Such great interest was shown that in May we reproduced ten more of the designs submitted, the ten following the fourteen winners. Interest continues, so in response to numerous requests we are showing here the eight designs

immediately following, in place, those shown in our May issue.

By a singular coincidence, two of these blotters, Nos. 30 and 72, were given first place, one by one judge, the other by another judge, though not one of the other judges gave them a place. Thus each of these designs received ten points.

One judge gave No. 12 third place, "largely because of its arrangement," but also said that he "would object to the length of line for the size of the type." Another, who placed this eighth, said: "A clean piece of typography which would be improved if something could have been displayed in the text, and if the lines were not so long they are hard to read."

No. 16, which one judge who gave it seventh place said is "a direct and forceful arrangement of the copy," was also awarded points by two others, but not sufficient to place it as a winner.

No. 60 was given two points by one judge who said he would have placed it higher but for the color combination, the red being "much too near the color of the penny to give the penny the proper emphasis." No comments were offered by any of the judges on Nos. 75 and 82.

No. 25 was picked for third place, giving it eight points. While no specific comments were made, this judge did say that in making his selections he attempted to keep in mind "the idea that a blotter is very much of a miniature billboard, and that the name of the firm advertising and the attention-getting heading should be readable at a glance, particularly where the heading is as interesting to all people as this one."

The last time you mailed a letter without enclosing some advertising material you threw away a penny. We are giving it back to you! Here is the story: Uncle Sam agrees to carry a full ounce of local mail for two cents, or a full ounce of non-local mail for three cents. When you send out an envelope weighing less than a full ounce you waste a penny or more. If you mail only 1000 letters a year this waste amounts to \$10; 2000, \$20; 3000, \$30 and so on. The next time you mail a letter, an invoice, or a statement, enclose some advertising material—a folder or a blotter. It will cost no more in postage and you will be getting double value for your two cents—free delivery of your advertising and more business because you advertise.

**The GRAPHIC PRESS**  
309 W. JACKSON BOULEVARD - CHICAGO  
Telephone Greenleaf 3417

No. 60, by Max McGee, Springfield, Illinois; red and black on yellow; received 9 points



**THE GRAPHIC PRESS**

GREENLEAF 3417 • 309 WEST JACKSON BOULEVARD • CHICAGO, ILLINOIS

No. 82, by Alfred Hoflund, Denver, Colorado, 9 points; deep red and buff on white; penny attached where lines at extreme left would meet

## Here's Your Money Back

**THE GRAPHIC PRESS** • 309 WEST JACKSON BOULEVARD, CHICAGO • TELEPHONE GREENLEAF 3417

The last time you mailed a letter without enclosing some advertising material you threw away a penny. We are giving it back to you! Here is the story: Uncle Sam agrees to carry a full ounce of local mail for two cents, or a full ounce of non-local mail for three cents. When you send out an envelope weighing less than a full ounce you waste a penny or more. If you mail only 1000 letters a year this waste amounts to \$10; 2000, \$20; 3000, \$30 and so on. The next time you mail a letter, an invoice, or a statement, enclose some advertising material—a folder or a blotter. It will cost no more in postage and you will be getting double value for your two cents—free delivery of your advertising and more business because you advertise.

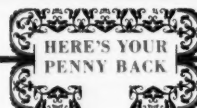
No. 16, by Ben Wiley, Springfield, Illinois, 11 points; black and yellow on white; penny placed in slots following display line at upper left

## Here's Your Money Back!

The last time you mailed a letter without enclosing some advertising material you threw away a penny. We are giving it back to you...

**THE GRAPHIC PRESS**  
309 West Jackson Blvd., Chicago, Illinois  
Telephone Greenleaf 3417

No. 30, by E. Frank Glatthaar, Cincinnati, Ohio, 10 points; black and dark green on ivory stock; penny attached in open space at the left



The last time you mailed a letter without enclosing some advertising material you threw away a penny. We are giving it back to you! Here is the story:

Uncle Sam agrees to carry a full ounce of local mail for two cents, or a full ounce of non-local mail for three cents. When you send out an envelope weighing less than a full ounce you waste a penny or more. If you

mail only 1,000 letters a year this waste amounts to \$10; 2,000, \$20; 3,000, \$30; and so on.

The next time you mail a letter, an invoice, or a statement, enclose some advertising material—a folder or a blotter. It will cost no more in postage and you will be getting double value for your two cents—free delivery of your advertising, and more business because you advertise.

**THE GRAPHIC PRESS**

309 WEST JACKSON BOULEVARD, CHICAGO, ILLINOIS. TELEPHONE: GREENLEAF 3417

No. 72, by William B. Bradford, Portland, Maine, 10 points; black and orange on white; penny in open space between border in upper center

## Here's your penny back!

The last time you mailed a letter without enclosing some advertising material you threw away a penny. We are giving it back to you! Here is the story: Uncle Sam agrees to carry a full ounce of local mail for two cents, or a full ounce of non-local mail for three cents. When you send out an envelope weighing less than a full ounce you waste a penny or more. If you mail only 1,000 letters a year this waste amounts to \$10.00; 2,000, \$20.00; 3,000, \$30.00, and so on. The next time you mail a letter, an invoice, or a statement, enclose some advertising material—a folder or a blotter. It will cost no more in postage and you will be getting double value for your two cents—free delivery of your advertising, and more business because you advertise.

**THE GRAPHIC PRESS**

309 West Jackson Boulevard • CHICAGO, ILLINOIS Telephone Greenleaf 3417



No. 75, by William Metz, St. Albans, Long Island, New York, 9 points; black and maroon on white; penny in circle at lower right-hand corner

THE LAST TIME you mailed a letter without enclosing some advertising material you threw away a penny. We are giving it back to you! Here is the story: Uncle Sam agrees to carry a full ounce of local mail for two cents, or a full ounce of non-local mail for three cents. When you send out an envelope weighing less than a full ounce you waste a penny or more. If you mail only 1,000 letters a year this waste amounts to \$10; 2,000, \$20; 3,000, \$30; and so on.

Here's

Your Penny

Back!

THE NEXT TIME you mail a letter, an invoice, or a statement, enclose some advertising material—a folder or a blotter. It will cost no more in postage and you will be getting double value for your two cents—free delivery of your advertising and more business because you advertise. Phone: Greenleaf 3417.

**The Graphic Press**  
309 West Jackson Blvd., Chicago, Illinois

No. 25, by Kenneth Pratt, Grand Forks, North Dakota, 8 points; deep brown and purple on white; penny placed in slots at the top center



# THIS BLOTTER IS READY TO GO OUT SELLING FOR YOU

DOES YOUR  
ADVERTISING WEAR

LONG

SKIRT



Advertising in leisurely tempo of "long skirt" days is as wise as trying to meet present competition with 1850 methods. Today's types reflect speed; layouts suggest off-center movement. Modernized advertising gets results. We can modernize yours.

**THE GRAPHIC PRESS**

309 WEST JACKSON BOULEVARD • CHICAGO

**GREENleaf 3417**

\* NOTICE how your June blotter emphasizes the idea of length. First, it is set the long way of the sheet. Then those long extra-condensed display letters reveal what type can do to help put across an idea. Finally, a strip of color cuts the blotter in two to create the illusion of greater length, like the south end of pantaloons.

Your copy follows through on a proposal where the reader obviously can not possibly lose. Here's his chance to take full advantage of your experience and skill. You come out ahead, too, since your service cuts out competition; puts you in a position to set a price that's fair to both—on the kind of work that cements relations with any customer.

But hold up a minute! IF YOU LIKE THIS BLOTTER, YOU'LL HAVE TO ACT FAST! Some other subscriber may like it, too. Exclusive local rights go to the first who requests it—that's to prevent the embarrassment of two firms using the same copy. YOU be the first, and it's your own personal business go-getter.

Display letters may be made by bending two-point rules, or you can set them in Huxley Vertical, if you have it. But, an electro is yours for cost plus a few cents handling charge—only \$1.51 for a cut of the hand-drawn display and the figure. Tint block for color is not furnished. Be sure to enclose cash with your request for exclusive local rights.

If you want to arrange for service each month until forbid, that is your privilege as a subscriber. Close to 90 per cent of all present users are on the "continuous order" list.

Whether you want one blotter or all future ones, state your desires and enclose your check. WRITE PROMPTLY to THE INLAND PRINTER, at 309 West Jackson Boulevard, Chicago.

**These Monthly Blotters  
Stimulate New Business**

THE INLAND PRINTER for July, 1941

# The Pressroom

BY EUGENE ST. JOHN

Pressroom questions will be answered by mail if an addressed, stamped envelope is enclosed, and kept confidential if so marked

## Cleaning Type and Cuts

I am using a "fountain brush" to clean forms when taking them from press and I find that the cleaning fluid I use does not thoroughly clean the face of the type or cuts. I have at various times used all sorts of cleaners but cannot get any thorough cleaning of the face of the type or cuts without going over the form with a new clean cloth afterward. There seems to be a tarnish left on the face of the type and cuts unless I follow up the brush cleaning with a new cloth.

Also—and this is somewhat important—in using the various cleaning fluids in the fountain brush, I find that the plunger that controls the outflow of the cleaning fluid freezes and I cannot get any of the cleaning fluid onto the brush. Have taken the plunger out several times, cleaned it thoroughly, oiled the stem and put it back into place. Can you suggest a cleaning fluid to avoid this trouble? I might also add that when type or cuts are cleaned thus, and when I undertake to distribute foundry type, there is a dull film on the face of the type and the letters just seem glued together. It requires quite some pounding to get them loose so that the type can be distributed.

It is necessary to wipe off the face of the type and cuts after using a brush. No matter what cleaning fluid

even with the best of cleaning fluid, which might contain nothing in itself to cause freezing, it will still be necessary to clean the metal at intervals because of oxidation.

## Tipping Cloth Swatches

We would like to know the best type of paste or glue to be used for tipping cloth swatches on paper, and the amount of time and/or the charge a thousand for the operation. We are estimating on a quantity of 350,000 cloth swatches—swatches to be both men's fall suitings and overcoating materials, approximately two inches square—to be tipped on the inside of envelope stuffers which have to be opened up and then closed. We've never done this type of work, and in checking with the local binderies the spread between the high and low seems to be too great to be accurate. Since this is quite a large quantity we want to be protected on price.

For reliable information on the best kind of adhesive and its cost we suggest that you consult firms whose names we are sending to you. The standard charge for the operation may be obtained from your nearest local association of printers. It is probable that the wide divergence

## Printing on Celluloid

I am interested in printing on celluloid and would appreciate knowing what ink to use and any other information you can give that will enable me to do this successfully.

Printing on celluloid is best done from rubber stereotypes or plates with special ink which may be obtained from the inkmakers advertising in THE INLAND PRINTER. A light impression is used and the sheets as printed may be laid out shingle-wise to dry.

## Crease in Folding

Enclosed is a booklet which we have just printed on an eighty-pound folding enamel. If you will open it to the center, you will notice a crease in the upper inside corner of each page. The sheet was folded as a sixteen-page signature and is typical of the work we have done on this folding machine. There is always the crease or wrinkle; not a serious fault, perhaps, with the finished job, but a flaw we would like to eliminate. What can we do to correct it? Should the folder be fitted with a good slitter to eliminate the crease? If so, are we right in thinking that the use of a slitter demands much more accuracy in feeding, with consequently slower production, and much more spoilage?

With the use of a perforator blade the crease can be eliminated. By mounting the perforator blade the air is given a chance to escape and the wrinkle eliminated. The parts permitting the mounting of the perforator blade cost but a few dollars.

It will require a slightly different set-up, and possibly a little more accurate feeding with perforator attached, but it will not slow up production. It should reduce spoilage.

## Imitation Watermarks

What is the method of printing watermarks on a rag content bond from zinc or rubber plates on a job cylinder press?

The print is on the back of the sheet and is from a positive plate, as the watermark is to read in the positive from the face of the sheet. A rubber plate serves very well since no impression should show on the face of the sheet. If a metal form is used, both hard packing and careful

**HERE'S YOUR CHANCE for another good blotter this month. Keep your name and the character of your work before your public at a minimum cost. Don't forget—first come first served, in each locality**

is used, the dissolved ink gradually works down in the type. So at intervals as needed it may be necessary to place the type, and the cuts that are not on wood bases, on a metal galley and wash with lye water in a sink, taking care to flush thoroughly with clear water from a hose afterward. In this operation the eyes should be protected.

Unless the fountain brush is airtight the metal may rust slightly, causing sediment and sticking due to the oxidizing action of the air, so

in the estimates may be due to the difference in the equipment for this work in the binderies furnishing the information on costs.

In order that you may get a complete picture we suggest you write manufacturers of equipment whose names we are sending you. They will be pleased to send information in detail, on which you may calculate a reasonable charge for the tipping, whether you decide to do it yourself or farm it out to some firm that is equipped to handle it.

makeready are required to prevent the impression marks from showing. Transparent, translucent, or a grayish-tinted white ink may be used.

A printed imitation watermark is really a form of reverse or shadow watermark since the lettering of the regular watermark as made by the dandy roll is more transparent than the surrounding space, while the surrounding space is more transparent than the lettering in the printed imitation. A positive printing plate is needed to get a negative print on back of the sheet so that when the face of the sheet is held to the light as is customary when reading, the watermark will be positive. Reference is to a positive in the *typographic*, not the *photographic*, sense.

### Conditioning Paper

In the July, 1940, issue of *THE INLAND PRINTER* reference is made to humidifiers and neutralizers for conditioning paper. Would you furnish us with a list of manufacturers of humidifiers for printing plants, particularly for offset work? Our biggest problem is with curls and waves in the paper stock. This causes it to wrinkle as it is going through the press, giving us bad impressions. The room in which the paper is stored is 28 by 20 by 12 feet.

Strictly speaking, neutralizers are used to combat static, and humidifiers constitute but one division of air-conditioning equipment, but they are helpful in minimizing static. Equipment for curing (or seasoning) paper is something else again. In order that you may get the complete picture we suggest that you consult the manufacturers of air-conditioning apparatus and neutralizers advertising in *THE INLAND PRINTER*, who will be glad to send information.

### Infra-red Equipment

There is an interesting article in the May, 1941, issue of *THE INLAND PRINTER* entitled "Spray Dust Complaint." Would you be kind enough to let us have the names of manufacturers who could give us detailed information about this new method of eliminating offset?

Infra-red drying equipment as well as other methods of drying printing ink are used to hasten the drying of both regular and the new synthetic inks, and in order to get the complete picture you should seek the advice of the manufacturers of infra-red driers and the inkmakers advertising in *THE INLAND PRINTER*. The drying speed of the synthetic inks may be controlled to suit the grade of work and the production requirements, and also the type of press being used.

### Worn Cylinder Bearer

The bearers on cylinder of our press are worn about .008 inch. Can we have the bearers on the bed .925 inch instead of .917 inch to enable us to have more sheets of packing? The wear of .008 inch is on one bearer only. Will it be right to have one bed bearer .917 inch high and the other .925 inch?

We do not recommend operating the press as you outlined. The proper procedure is to have a new bearer sweated on the cylinder in place of the worn one. Consult the manufacturers of the press as to most convenient way of having the job done, giving them the press serial number.

### Test Height and Level

Among common causes of trouble in the pressroom are a form not level and type high, unfavorable atmospheric conditions, and failure to suit the ink to the paper, the press, and atmospheric conditions. These three causes are basic and fundamental, and some thousand and one troubles stem from failure to correct these errors.

Since the printing press is built from the basis of a type-high form, it is not surprising that pre-makeready was developed to its present efficiency. Apparently, it is a slow job to win over all of the printers.

## Look NO FURTHER When You Want a Printer

Here is a printer who can  
and will serve you well  
... with good printing  
... at reasonable prices

★ Next time you want a printer—  
reach for the telephone and dial  
number 2-4341—then sit back,  
relax, and take life easy.

★ It will be our business to come  
to your office and find out what  
you want and when you want it.

★ We'll bring you a proof, wait  
for your okay, and then deliver  
the printing to you as promised.

★ Add to this service the moder-  
ate price we charge and you will  
see why we are first choice of  
many leading buyers of printing  
in this city today.

Copy reproduced from an advertisement by  
Claud Cross Company, of Fort Worth, Texas

Many carelessly start a job without making all the units level and type high, judging from the number who get into trouble from failing to do so, simple as it is.

Examples briefly may be noticed. Wrinkles and slurs, two of the most common blemishes, frequently are caused by units of the form not being level and type high; generally all other correctives fail. Sometimes the cause of a printing trouble is not apparent and bewilders the pressman during makeready. To save time in such a dilemma, the form may be washed clean and moved a bit on the press. If the blemish remains unchanged in the same spot on the form, it is hardly likely that the fault is in the press.

### Plates of Plasticele

In your April issue you ran a letter from a subscriber advising that he has been printing successfully on plasticele, pyralin, and celluloid. We would like to have more information on this and would appreciate it if you will find out for us what molding material he has been using to make his printing plate.

The inquiry was about printing on plastics, for which rubber plates were recommended. The second sentence of your letter apparently refers to printing plates on (of) plasticele, pyralin, and celluloid. We are referring you to reliable sources of supply for this information in detail.

### Press is Obsolete

Please send name and address of the manufacturers of the following kinds of presses since we wish to obtain their complete catalogs and make a selection and purchase one or more of these presses to add to our present equipment: 10 by 15 ——— press, 8 by 12 ——— press, 7 by 11 ——— press.

These presses are no longer on the market. We are sending you the names of manufacturers of modern platen presses advertising in *THE INLAND PRINTER*, who will be pleased to send you information in detail.

### Color Concentration

Recent remarkable development of fast-drying inks has brought about better inks. In order to ink the form at higher speeds without trouble, an ink with a more concentrated color strength is advantageous, to permit a thinner film to be carried. Many printing difficulties such as mottle, smearing, offset, filling, piling, and lack of sharp print may be minimized by using inks of concentrated color strength.



## Waterproof Plastic Tag

We have a peculiar problem which consists of printing plastic tags like the one enclosed on a short-run basis and extremely economically. This tag must be able to withstand water for periods upwards of ten years. Can you give us an idea of how this printing is accomplished and how the protective coating is applied after the printing is completed? Are special inks required and is impression from rubber or plain type?

The little tags were probably produced by printing a number up on the sheet from rubber stereotypes and die-cutting the tags from the sheet later. A special ink is needed and we suggest that you also consult the ink-maker at the same time about the best protective coating and method of application.

## Border "Off Its Feet"

We are sending you sample of one of our jobs. Would you be kind enough to let us know what is wrong with our press? This job has been printed on a cylinder press. The border seems to be very square.

The matter you have "ballooned" is "off its feet." So is the opposite side

of the rectangular type-metal border. Also, the impression on the ballooned matter is weaker than on the remainder of the form. After the necessary improvement in justification, lockup, and overlay, you should get a good print. There is no indication of anything wrong with the press, except the impression is very heavy.

## Printing on Fabrics

We would like information on kind of press and ink used to print on labels of fabric—silk and cotton, with names of suppliers. In what way is material treated before printing? Are there any books published relating to this work?

Fabric labels are most economically produced on roll-feed presses advertised in *THE INLAND PRINTER*, using special inks supplied by ink-makers also advertising in *THE INLAND PRINTER*. These firms will be pleased to give you information in detail. The fabrics come from suppliers in rolls ready to run. There is no handbook devoted to the subject. Manufacturers of presses and inks can give all needed instructions.

## "Sandy" Highlights

We are enclosing two specimens of jobs turned out in our plant. Stock for both jobs was dull coated (post card on "A" and paper on "B"). Engravings were underlaid to type height and a hand-cut overlay was used. The jobs were both run on a cylinder press and slip-sheeted for each color (two impressions on the gold). Non-scratch black halftone ink for dull-coated stock was used on "B" while another halftone black from same inkmaker was used on "A" (for dull-coated stock also). The latter ink was tried on "B" but it was found not to be as clean as it now appears on "A." "A" was run from original type and engravings while "B" was run from original type and engraving and three sets of electrotypes (unfortunately, we cannot tell whether the enclosed sample is from the original or the electrotypes). However, all four seemed to be the same as the enclosed sample.

The engraving for "B" was deep-etched and made for dull-coated stock and the platemaker's black-and-white proof is enclosed. Why do you suppose "B" looks as sandy as it does? What can we do to properly print on dull-coated stock? Why shouldn't "B" reproduce the same as "A"? The same grade of stock was used for both jobs. We have printed several jobs on dull-coated stock and it seems that every once in a while we run into the same difficulty of reproduction of the halftones. The paper house tells us that there is nothing unusual with the stock they have supplied us but we do know that it is possible to do a much better job on "B." Would you be good enough to analyze this for us and see if you can tell us what we shall have to do in order to turn out better printing on dull-coated?

If you will scan "B," which consists principally of highlight walls of a room, with a strong glass or a microscope, you will note the smudges of ink between several of the dots. These smudges, here and there, to the naked eye, give the impression of a mottled or sandy print. Whenever a halftone is made up principally of a large mass of highlights, it is exceedingly difficult, not to say impossible, to avoid this effect, which is largely because of the uncalendered finish of dull-coated paper. In contrasty halftones with intermingled solids, near solids, middle tones, and highlights, this effect is broken up so that it is unnoticed by the naked eye but it is there just the same.

We have examined sample books from various manufacturers of dull-coated paper and in the halftones the same mottle may be found. There is a possibility that the highlights of your plate were not etched quite deep enough. There is a limit to this also, if good electrotypes are to be made from the deep-etched halftone. Eut



"In the Days That Wuz"—Editorial Courtesy

Cartoon by John T. Nolf, Printer-Artist

better than too deep etching in near solids is reëtching to spread the little spaces between the solid parts. You can check on the depth of the etching with your engraver.

Dull-coated paper is the product of a method similar in some respects to that used in making enamel and semi-dull-coated up to the coating step in the operations. The difference is that dull-coated is not calendered or otherwise polished after the final coating. The omission of the ironing smooth by the calenders results in a paper with a surface that reflects no light. Type printed on it is easy on the eyes, and halftones especially made for this paper print with an effect likened to gravure. More squeeze is required on all tones except the highlights and less on the latter than for an enamel-coated. A satisfactory makeready for halftones on enamel-coated will not serve for dull-coated which must have special plates and makeready for best results.

Under a strong glass a slight nap may be seen on the surface of dull-coated paper. The dot of the halftone sinks into the surface and this results in an enlargement or broadening of the dot. Consequently, in order that the spaces between the dots shall not be inked and smudge the sheet, the

screen must not be too fine, never finer than 133 and often 120 is preferable. In addition, rollers not too soft and set to a nicety and an extremely careful and thorough makeready are needed. Metal base and mechanical overlays are recommended.

The preparation starts with proper lighting of the photograph, retouching, or burnishing, reëtching or tooling of the engraving. Low negatives give the best results. As previously noted, the most troublesome job on this paper is a halftone with large areas of highlight. When feasible, use deep etched 120 screen, not 133.

While you have not brought it up, a fast, hard-drying non-scratch, non-rub halftone black is needed to avoid smearing in the bindery operations.

Have the engraver pull proofs on the stock to be used for the run.

Finally, you ask why shouldn't "B" (on dull-coated paper) reproduce the same as "A" when the same grade of stock was used for both?

In the first place, this is the No. 2 dull-coated paper and No. 2 dull-coated cardboard produced by this mill. No two runs of stock, even No. 1, can be guaranteed the same. This is not criticism of this brand, as it has universal application. It just so happened that the printability due to

better absorption of ink of this lot of cardboard turned out to be better than that of this lot of paper. If you will use the glass again, you may note that the green and the gold inks also show up better on the cardboard. Probably the inkmaker could have conditioned all the inks for "B."

The plates used on the cardboard are better, richer in snap and contrast, with various tones so intermingled, that the effect in a mass of highlight is unnoticed.

The paper and the cardboard are not white but tinted, with a reddish cast. The ink used on "B" has a blue toner with reddish cast and the ink on "A" has a toner with greenish cast. Thus the latter ink contrasts more strongly with the tint of the paper. Also the middle tones and solids are strengthened in depth.

★ ★

### Proofs Go Third-class

Proofs, also corrected proofs, with accompanying manuscript, may be mailed either third- or fourth-class, according to a recent decision based on Paragraph (a), Section 569, of "Postal Laws and Regulations." However, manuscript by itself, unaccompanied by proof sheets, must be mailed first-class.

## WHICH ONE OF THESE DO YOU THINK IS BEST?



**Call MAin 3222  
for a FREE HOME  
DEMONSTRATION  
ABC Electric Washer**

Model 400  
Illustrated  
**\$8995**

**Other Models as Low as  
\$4995**

Charge it on your electric bill,  
pay monthly. (Small charge  
added for monthly payments.)

**LIBERAL  
ALLOWANCE  
FOR YOUR OLD  
WASHER**

**ELECTRICITY IS CHEAP IN ST. LOUIS**

**UNION ELECTRIC COMPANY**

12th and Locust • MAin 3222 • HOURS: 8 to 5, including Saturday  
Grand at Arsenal • 2719 Cherokee • 305 Meramec Sta. Rd. • 6500 Delmar  
Euclid at Delmar • 231 W. Lockwood • 7179 Manchester • 249 Lemay Ferry Rd.  
6304 Easton

Dealers are also showing modern electric laundry equipment



*Call MAin 3222 for a*

**FREE HOME DEMONSTRATION  
A B C ELECTRIC WASHER  
MODEL 400 ILLUSTRATED  
\$8995**

**Other Models as Low as \$49.95**

**CHARGE IT on your electric bill, pay monthly**  
Small charge for monthly payments  
**Liberal allowance for your old washer**

**ELECTRICITY IS CHEAP IN ST. LOUIS**

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Euclid at Delmar • 231 W. Lockwood • 6304 Easton

Dealers are also showing modern electric laundry equipment

Here's something to study over: The ad at the left is a resetting shown some months back; at the right is one by a student in the Chicago Typographical Union School, this being declared an improvement in our May issue. The typographer setting the first ad defends his, from the merchandising angle, saying the purpose of the ad was "to get prospects to call up and request a free home demonstration." The lowest price, he says,

was emphasized "to make it easier to get a salesman into the home." Also, "they were not trying to sell the particular washer illustrated." "Most advertising," he says, "has a special mission to perform, and of course a typographer cannot do an intelligent job unless he knows the purpose behind the ad." Write us your opinion. Which is the better ad, both typographically and from the merchandising viewpoint?

# IP

## BREVITIES

Stray bits of fact for craftsmen and students; nuggets of information about the industry

collected from various sources and presented here for your edification and pleasure ★

● **PAPER PULP SUPPLIES** are now adequate for present and expected future needs, according to the latest report of the Bureau of Foreign and Domestic Commerce. It is stated that present imports from Canada now give us all the raw materials needed for both home consumption and for exports. This late Government survey shows that unless there should be an unexpected and sudden demand for unbleached sulphite, there will be no paper shortage in 1941. This satisfactory condition is true in spite of the fact that wood-pulp exports have increased 245 per cent, and imports from Scandinavia have almost ceased.

● **HOUSE-ORGANS** account for a sizable percentage of commercial printing, according to a recent survey by *Printers' Ink Monthly*. Out of 570 house-organs, 34 print in excess of 100,000, 61 over 50,000, and 260 over 10,000. These 570 magazines are printed 85.6 per cent by letterpress, 13.7 per cent by offset, and 0.7 per cent by gravure.

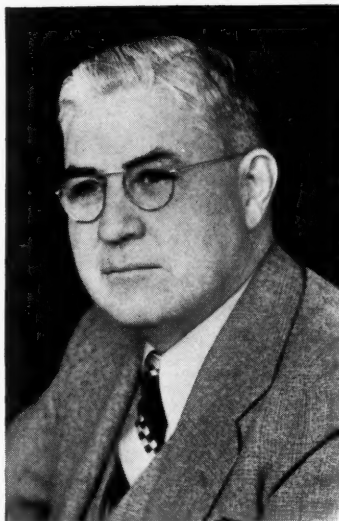
● **R. RANDOLPH KARCH**, principal of the Printing High School, of Cincinnati, has developed a plan by which the school and the city's printers and lithographers will be more helpful to each other. An organization has been formed with two representatives each from the Franklin Typothetae of Cincinnati, The Printers League, and also The Cincinnati Club of Printing House Craftsmen. The six men will serve as the Cincinnati Graphic Arts Education Council and will aim to encourage more workers to take advantage of printing educational opportunities, to make practical suggestions to guide courses of training for apprentices, and to publicize the advantages of this trade educational system.

● **ERRORS POP UP** in strange places in the best regulated organizations, an amusing one occurring in a dictated letter received by *THE INLAND PRINTER*. It would seem from the following sentence that the secretary was out the night before and that her boss was too busy to read out the dictation: "I recall in this connection that on **BLANK DATE** we sent you a number of booklets."

● **MAILING LISTS** must be kept up to date, as proved again by a breakdown of listings in *POOR'S REGISTER*. This directory catalogs 91,000 industrialists, bankers, lawyers, vice-presidents, and general managers. The 1941 edition contains 5,443 new names but 4,515 were dropped because of death or other reasons. The same volume lists 14,000 corporations,

984 of which are new this year. A total of 458 other corporations appeared last year but were eliminated in 1941.

● **FRANK M. SHERMAN'S** completion of fifteen years of advertising and publicity service with the Lanston Monotype Machine Company draws attention to his long and varied career in the graphic arts. One of his hobbies has been to operate every variety of machine type caster he was able to locate. He has run one of the two Brown Barotype machines—all that were constructed—also set type on the Linotype, Monotype keyboard, and Intertype, as well as the



FRANK M. SHERMAN

lesser known Unitype, Monoline, Rogers Typograph, and Thorne Simplex. Frank M. Sherman was brought up in printshop atmosphere by his father, publisher of a daily newspaper in Plattsmouth, Nebraska. He worked for several newspapers in that state, then went "touring" for six years, plying his trade in almost every state as well as parts of Canada and Mexico. He was a reporter, editor, and a publisher. He likewise spent some few years organizing the International Trade Composition Association and the other affiliates of the U.T.A., tried his hand at trade composition, and operated a one-man agency. His lecture, "The Story of Bible Printing," has fascinated more than 200 audiences and usually is accompanied by an exhibit of Mr. Sherman's personal collection of historic Bibles and other printing.

● **CLEVELAND'S FIRST PRESS** came to town behind a decrepit horse driven by Andrew Logan. In the wagon body was a quantity of battered type, which was first used to let the populace know that Logan could produce "All kinds of work neatly executed." He turned out a four-page newspaper which appeared irregularly for two years until bought out by another printer. These first printing and publishing efforts were commemorated on the 125th anniversary of the founding of Cleveland by the placing of a plaque marking the site of the first printing press.

● **THIRTY-NINE TOLEDO PRINTERS** were awarded pins in recognition of having maintained membership in the International Typographical Union forty years or longer. Presentation of the pins was made by Judge Robert Gosline, a member of the Toledo local for almost the same number of years.

● **TIME'S "air express edition"** to South America is made up in New York City from where copy is teletyped to The Cuneo Press, Philadelphia. Here the copy is set and proofs pasted up in page form. Next, motorcycles carry the page proofs to the Jersey City Printing Company (8:00 p.m. on Tuesday is the deadline) where the edition is printed by offset and must be ready by 10:00 a.m. Wednesday for shipment by air to Jacksonville, Florida. At 2:30 on Thursday morning an Eastern Air Lines clipper starts to South America, completing delivery there at 6:30 that evening.

● **PRIVATE WATERMARKS** are now possible, according to the announcement of Lumbrio Manufacturing Company, of New York City, without regard to either quality or quantity of paper. Printers may now offer to customers personally watermarked stationery bearing trademark, name, or slogan.

● **LETTERHEADS** should be sold in quantities of 2,000, 4,000, 6,000, or 12,000 so they will cut evenly out of reams or cartons as packed at the mill, suggests the Writing Paper Manufacturers Association. The idea seems to be a good one as ordinarily the print order would be increased to reach the more economical amount. Printer and customer would profit from getting full-carton prices. The selling price would be less a thousand due to the longer run, and the printer would have no odd fractions of stock left on hand. The idea, tested by several printing salesmen, has brought highly satisfactory results.



# The Law on Use of Photographs

By ALBERT W. GRAY

• The unauthorized use of photographs in advertising copy places both the printer and advertiser in a position which makes them liable to penalties inherent in the law.

In one of the outstanding cases the photograph of a society belle was seized upon by a milling company. Twenty-five thousand copies were made. Above the picture was the legend, "The flour of the family." Below the picture was the name of the flour manufacturer. Reproductions soon became mural decorations in saloons, stores, and hotel bars. In an action brought by the girl to curb this unsought popularity, the court ruled that no remedy for the affront existed in the law but only in legislative action. (a)

The following year the New York legislature enacted what has since been known as the Civil Rights Law. "A person, firm, or corporation that uses for advertising purposes, or for the purposes of trade, the name, portrait, or picture of any living person without having first obtained the written consent of such person, or, if a minor, of his or her parent or guardian, is guilty of a misdemeanor."

While New York State has refused to recognize the right of a person to be free from the publicity arising from the attention value of his photograph in advertising, except in so far as he can claim that freedom under this statute, other states have been more liberal in their protection.

In a federal court, nearly half a century ago, the photograph of a prominent man was purchased from the photographer and exploited in a publicity campaign. In an action to stop this trespass on the individual's right to freedom from annoyance, the court ruled, "I believe the law to be that a private individual has a right to be protected in the representation of his portrait in any form; that this is a property as well as a personal right; that it belongs to the same class of rights which forbids the reproduction of a private manuscript or painting, or publication of private letters, or of oral lectures delivered by a teacher to his class, or the revelation of the contents of a merchant's books by a clerk." (b)

A comparatively recent case arising in the Georgia courts tells of an

insurance agent who published an advertisement in an Atlanta paper, featuring the photograph of a resident of that city. Unfortunately for his company he omitted to gain permission to do so. The consequence was a law suit against the insurance company where the court clearly set forth the legal principles.

"The right of one to exhibit himself to the public at all proper times, in all proper places, and in a proper manner, is embraced within the right of personal liberty. The right to withdraw from the public gaze at such times as a person may see fit, when

his presence in public is not demanded by any rule of law, is also embraced within the right of personal liberty. Publicity in one instance and privacy in the other, are each guaranteed. If personal liberty embraces the right of publicity, it no less embraces the correlative right of privacy; and this is no new idea in Georgia law."

Then the court quoted from a previous decision, "Liberty of speech and writing is secured by the constitution; an incident thereto is the correlative liberty of silence, not less important, not less sacred."

"The right of privacy within certain limits," continues the opinion, "is derived from natural law and is guaranteed to persons in this state

## Prominent printer endorses a digest of recent I. P. article

in letter to W. A. Meeks, of Philadelphia Typothetae, who "briefed" original article in previous issue of "Manager's Weekly Letter":

• In a recent issue of his *Manager's Weekly Letter*, W. A. (Bill) Meeks, of the Philadelphia Typothetae, gave a brief synopsis of the article by Forrest Rundell, "We Let Outsiders Take the Cream so We Get Skimmed Milk," from *THE INLAND PRINTER* for April. The article advocated dropping the "artizan complex" so many printers persist in carrying around with them and devoting more attention to the creative aspects of printed matter—planning, designing, preparing copy, et cetera—work which many, if not most, printers, are now losing to outsiders.

The article has attracted wide attention and many comments, none, probably, more forceful and constructive than the following from that well and widely known master printer, Dr. J. Horace McFarland, of J. Horace McFarland Company (Mount Pleasant Press), Harrisburg, Pennsylvania:

"Dear Bill: The top paragraph about cream skimming in the current *Weekly Letter* is worth while, particularly if printers who should do so begin to realize if we are to keep the letterpress printing industry alive we must begin to make work rather than to merely use a pencil to take work to our own unprofit many times. This means that somebody in every shop which really wants to move out and stir up business needs to prepare himself by much information on some particular branch of letterpress printing he wants to push. It happens that yesterday was the seventieth anniversary of the day on which I turned into printing through my father's newspaper, and the specialization which has given my shop a more or less well deserved prominence began within three years. It is this specialization that I preach now. To make up plans, schemes, dummies, ideas of things that can be offered to a live concern to increase its business, will increase our business. That is the basis of your admirable story, I think.—J. Horace McFarland.

by the Constitution of the United States and of the State of Georgia, in those provisions which declare that no person shall be deprived of liberty except by process of law." (c)

An exception, however, occurs in the publication of news where the interest of the majority supersedes individual rights. This publication of photographs in the daily papers in relation to items of general interest has been free from these inhibitions. Yet recently in radio broadcasts have occurred instances of the curtailment even of this right.

The restrictions laid down against the publication of photographs pertains, however, only to the living. Pictures of the deceased are in the realm of public domain.

Some years ago, in Michigan, lived John Atkinson, a popular and well known lawyer and politician. When Colonel Atkinson died an enterprising cigar manufacturer conceived the idea of capitalizing this popularity. Soon there appeared on the retail market a brand of cigars bearing not only the name of Colonel Atkinson but his portrait as well.

The widow sought assistance from the courts to end this novel merchandising plan. Regretting that the law offered no relief, the court said: "We appreciate the indelicacy of the man who would join the funeral procession of Col. John Atkinson in a carriage bearing the slogan, 'The Col. John Atkinson Cigar,' and we can readily understand that it would annoy the friends of the deceased. . . . We have no reason to doubt the feeling of annoyance alleged. Indeed, we sympathize with it and marvel at the impertinence that does not respect it. We can only say that it is one of the ills that under the law cannot be redressed." (d)

This is not true, however, of the living. The use of portraits, save in the new publications, brings in its wake trouble, litigation, and damages, except when published with permission. What is more, the present trend of court decisions, emphasizing as it does the doctrine of unfair competition, extends to even wider limits the protection referred to in that Georgia case.

- (a) Roberson vs. Rochester, 171 N.Y. 538.
- (b) Corliss vs. Walker, 64 Fed. 280.
- (c) Pavesich vs. New England Life Insurance Co., 122 Ga. 190: 50 S.E. 68.
- (d) Atkinson vs. Doherty, 121 Mich.

## Zinc Plate Salvage Aids Defense

By A. N. WECKSLER

● COMMERCIAL PRINTERS are faced today with the problem confronting a major segment of industry—that of conserving materials.

The problem seemed remote from the offset printing industry until the Government's Bureau of Engraving and Printing, in Washington, D. C., which previously had given little thought to the conservation of metals, was up against considerable difficulty and delay in obtaining zinc plates.

Ordinarily, the Bureau purchases about 7,500 pounds of zinc during a year's operation, for which it pays approximately \$1,700. The first indication of a zinc shortage, as far as the Bureau of Engraving and Printing was concerned, became apparent with an increase in price. Although this consideration in itself was not a problem, the difficulty of obtaining zinc was serious.

After efforts to obtain a substitute were exhausted, the Bureau decided to reprocess canceled zinc plates.

Under the ordinary procedure of cancellation, special precautions were taken. These zinc plates are used in printing revenue stamps, checks, and

bonds, among other things, and are representative of value.

Prior to the adoption of the salvaging policy, the zinc plates had been canceled by defacing in such a manner as to make any unauthorized use of the plates impossible. After this, they were stored in a vault, and once a year they were inventoried and turned over to the Washington navy yard for destruction.

A destruction committee retains control over the canceled plates under the salvaging procedure by making an inventory of them every two months, then certifying the plates for salvage purposes.

Zinc plates for offset printing as used by the Bureau are of three sizes: 25½ inches by 36 inches, 32¼ by 40, and 32¼ by 43. They range from .02 inches in thickness to .024, and weigh five, seven, and seven-and-a-half pounds, respectively.

The plates are of three types: planographic, on which the design is printed on the surface of the metal; high-etched, on which the design is in relief, and deep-etched, on which the design is intaglio.

Planographic plates will be salvaged first by washing with turpentine, and then using a weak solution of nitric acid. Occasionally, hydrochloric acid is used to break down the albumen. Pumice is used further to clean the plate, and finally a graining machine prepares the metal plate for return to stock, ready for reprocessing.

While the entire process is in great part a matter of experiment, it is believed that the plates, salvaged in this manner, can be re-used four to five times, and that the amount of zinc that can be reclaimed during a year will be about 5,800 pounds. The Bureau now has 829 canceled plates in its storage vaults which will be reclaimed.

The plates cannot be reprocessed much below .02 inch in thickness. Approximately 65 per cent of the plates which will be reprocessed will be planographic. Canceled high-etched and deep-etched plates will be cut into two-inch strips and melted into ingots, and sent to commercial firms for rolling. In some instances, deep-etched plates may be reclaimed without smelting.

### THE MAILMAN

*is welcome at every door  
make him your agent*

**I**N ALL KINDS of weather, be it driving rain, blinding snow, freezing or torrid, the mailman always makes his calls on your prospects.

He will deliver your printed sales message—and bring back orders. He is one agent who never files complaints with the home office, and he never has to be prodded into action. He's always on the job, making calls, delivering your sales messages.

Why not use this mailman-agent often? He can help you build large sales volumes. Just give him good sales literature like catalogs, booklets, and folders, and he'll see that they go into the mail chute, into the homes of prospective buyers—where your message can sell.

The Rue Publishing Company can help you use this profitable selling plan. For years we have specialized in the printing of catalogs, booklets, and folders at reasonable prices. We would appreciate an opportunity to show our work.

**RUE PUBLISHING CO.**  
*Denton, Maryland*

Here is well worded copy that explains one of the big advantages of direct-mail advertising

The policy of salvaging zinc plates was ordered by Director of the Bureau of Engraving and Printing, Alvin Hall, with a dual purpose—that of conserving zinc in the interest of national defense, and at the same time, of effecting savings in costs of operation. Although no estimate has been made of the costs of salvaging the zinc plates, the salvaging operation requires little labor and a small quantity of materials.

It is believed that commercial engraving organizations which may not be salvaging their zinc plates could easily follow such a procedure, and in this way make themselves more independent of a reduced supply.

So important has the problem of vital metals become that defense officials have requested industry's cooperation in conservation of metal. While the offset printing industry has not been approached directly to salvage its zinc plates, the recent switch to salvaging ordered by the Bureau of Engraving and Printing, and the publicity given to this move, have been interpreted as an invitation for industry to follow.

Actually, if the condition of the zinc market continues to be tight, and additional priority regulations are invoked, metal for zinc plates may become more scarce than it is at present. If the practice of salvaging plates has not been adopted up to that time, such practice may then become mandatory on the industry.

★ ★

## Colors of the Months

The color research laboratory of Eagle Printing Ink Company, Division General Printing Ink Corporation, has made a detailed study of traditions in birthstones, religious and national holidays, and other sources, resulting in the following standards for color: Spring: Pink and green. Summer: Yellow and blue. Fall: Orange and brown. Winter: Red, black. January: Black or white. February: Deep blue (flag blue). March: Gray or silver. April: Yellow. May: Lavender (lilac). June: Pink (rose). July: Sky blue. August: Deep green. September: Orange or gold. October: Brown. November: Purple. December: Red.

Following such a color guide would bring about a pleasing variety from month to month, and insure selection in keeping with American traditions and in tune with emotional responses of many readers.

# Is Grammar Study Worth While?

By EDWARD N. TEALL

● FROM R. Randolph Karch, chairman of the publications commission of the International Association of Printing House Craftsmen, comes a letter elicited by my April comment on "Grammar's Discipline." (In fact, the letter itself came in April, and should have been noticed long since.) It presented for my consideration this quotation from an article entitled "The Defeat of the Schools," by James L. Mursell, in the *Atlantic Monthly* for March, 1939 (a scrapbook treasure). The quote:

No one can be said to have a mastery of any language unless he can read, write, or speak it, and not much of a mastery unless he can compass all three. . . . A person must study Latin in high school, through college, and for one graduate year before being able to read it as freely as an average fifth-grade child reads English. . . . Students who have taken up Latin show up no better in other languages than those who have not; nor do they read better, or use larger vocabularies, in their own native language. . . .

English grammar has almost no value as an aid to the accurate and competent use of the English language. Persons who have spent a great deal of time studying grammar do no better either in composition or in reading than others who have had little or no grammatical training.

Aroint thee, witch, the rump-fed runnion cried; and I felt like crying it, too, until I looked up "runnion," and found it to mean "a mangy animal or scurvy person"—and I don't care to put myself down as anything like that! However, I certainly would like to say "Aroint thee," or "Begone," to the old witch that spreads among us such a spirit of defeatism. That spirit seems to me to pervade the quotation given above. And I don't say that merely because the article is entitled "The Defeat of the Schools," but rather because the quotation itself seems to base upon a belief that there isn't any use in studying Latin grammar or even English grammar. With such a contention I have no sympathy whatever.

I don't intend to go deeply into this matter, with the probe of scholarship. In fact, I am a bit tired of some forms of scholarship—just as I was long years ago when I wrote for "my" paper in New York an editorial headed "Green Apples on the Academic Tree" (or words to that effect). Real scholarship, live scholarship—scholarship that goes beyond

the mere forms and formulas of academic learning, scholarship that has its roots in life and its ultimate purpose in betterment of our human world: that is well worth while—it is worthwhile scholarship. And that kind of scholarship does not despair, it knows no ache of defeatism.

Certainly to have mastery of a language you must be able to read, write, and speak it correctly. And I'll go further, and say you have no mastery of a language until you know its grammar, its idiom, its history; I might even say, its metabolism—for language is a living organism. I'll admit that, for anyone but a linguistic genius, it takes quite a lot of years to "master" Latin. That students of Latin are no better off than those who have not studied it, I can't admit; I simply don't believe it. I think that even the dummy who stumbles through a Latin course with the tightest possible squeeze of a passing mark has gained something in mental power; in scope of perception. At least, he knows that the problems are there, and are real.

Again, I can't believe that study of English grammar—even a poorly directed study—can fail to help the student, make him or her better in expression.

Me, I'm strong for better teaching; for teaching at once more rugged and disciplinary than they seem to give today, and bright and warm with inspiration. Teaching ought not to merely fill the pupil's mind with data and facts, it should arouse his curiosity, spur him to mental activity, show him *how* to learn.

So I ask all you printer folk to join with me in the spirit of anti-defeatism; in belief that study of language and of grammar is good—that it is necessary, and can be truly happyfying and profitable; and that the discipline of grammar study is a mental muscle builder.

Dear Mr. Frazier:

Your publication continues to do a real bang-up job. The articles on design are especially interesting to me.

F. Blake Cox, sales promotion  
W. B. Conkey Company  
Hammond, Indiana

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# The Month's News

Brief mention of men and events associated with the printing and allied industries are published here. Items should reach us by twentieth of preceding month

## Heads St. Louis Litho Firm

Family tradition caused Bates Compton to resign from his position as account executive of McCann-Erickson, a national advertising agency in New York City, with which he had been connected for seventeen years. He will become president of Compton and Sons Lithographing and Printing Company, St. Louis. In his new job, Bates Compton succeeds his father, George B. Compton, who has been connected with the concern for sixty-two years of its eighty-eight years of history. The elder Compton had succeeded his father, Richard Compton, as head of the company.

While the age of George B. Compton is not given in the data received by the editor of *THE INLAND PRINTER*, it is indicated that he is not retiring from the business but has advanced to chairmanship of the board of directors.

Bates Compton, the new president, was born in St. Louis. After his education in the public schools of that city he was appointed a cadet at West Point. After graduation, he served as an officer of the United States army. In 1919 he resigned and entered the advertising business. For four years he managed the Paris office of McCann-Erickson.

Compton and Sons Lithographing and Printing Company, founded in 1853 by the grandfather of its new president, was built on a basis of service to advertisers before the days of advertising agencies. The founder trained his four sons to follow in his footsteps, and each learned how to work on the old-style stone presses. Of the four, the only survivor is George, who now is relinquishing responsibilities in favor of his son.

## Henry Watkins Ellerson Dead

Henry Watkins Ellerson, president of the Albemarle Paper Manufacturing Company, died May 6, in Richmond, Virginia. He had been ill for some time and spent most of his time for several months preceding his death in Florida. He returned to Richmond to attend the marriage of a daughter which took place on May 4.

Mr. Ellerson was born in Richmond, October 13, 1875, entered upon a business career after his schooling, became president of the Albemarle Paper Manufacturing Company in 1907, and was also an officer of other business concerns including the Universal Motor Company, the Chesapeake Corporation of West Point, the Chesapeake-Camp Corporation of Franklin, the Southern Kraft Association, and others.

He took an active interest in trade associations and at different times was

president of the National Paperboard Association, the Kraft Paper Association, and was a member of the Paper Industry Authority during the N.R.A.

His interest in charitable organization was reflected in his serving as a director of the Medical College of Virginia and of the Crippled Children's Hospital. He is survived by his widow, three daughters, and a son.

## Becomes Typographers Umpire

Ben C. Pittsford, nationally known because of his activities in connection with advertising groups, has become manager and umpire of the Chicago Typographers Association with headquarters at 105 West Monroe Street, Chicago. Under the reorganization plan, the association has arranged for cost and credit educational activities.

One thing decided upon is that the members of the association should use a uniform estimating blank upon which all cost factors are listed so that no salesman making an estimate while calling upon his trade can have the excuse that he forgot to include any cost factor. The group is affiliated with the International Trade Composition Association, whose convention will be held in Toronto, September 26 and 27.

Mr. Pittsford has the distinction of having been one of the first men in the graphic arts industry to recognize the value of giving advertising agencies and national advertisers distinctive advertising typography service.

## Craftsmen List Speakers

Speakers and conference leaders have been announced by the committee on arrangements planning the program for the twenty-second annual convention of the International Association of Printing House Craftsmen, to be held in the Lord Baltimore Hotel, Baltimore, August 10 to 13, inclusive. The opening ceremonies will be conducted Sunday evening.

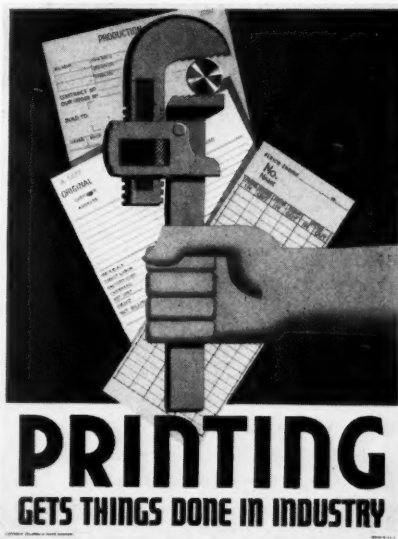
Douglas C. McMurtrie will give the first address at the convention in his capacity as chairman of the International Educational Commission, his subject being, "The Future of Craftsmen's Educational Movement." John J. Deviny, of Washington, now deputy public printer, and a past president of the international association, will speak on "The Influence of Craftsmanship on the Printing Industry."

Four clinics to consider "Typography and Composing-room Practice," "Offset Lithography," "Presswork," and "Production Management" feature the educational program during the four other sessions of the convention. These clinics are so arranged on a time schedule that delegates may attend any or all of them. A conference on "Club Management" will be held Monday evening, with John A. McLean, representative of the fourth district, presiding. Others on this program include Past International President Clark R. Long; Basil Parsons, Providence club; Jack L. Hagan, president of Chicago club, and Lee Augustine, Cincinnati club.

Haywood H. Hunt, of San Francisco, and Howard N. King, of York, Pennsylvania, are co-chairmen in charge of the clinic on "Typography and Composing-room Practice." Others listed as participants in this program include Ben Wiley, Springfield, Illinois, on "Style Trends in Typography"; Glenn L. Pagett, Indianapolis, on "Planning Typography to Meet Limitations on Cost"; Michael Stevens, New York City, on "The Selection and Appropriate Use of Type Faces"; and a speaker to be announced on "Efficient Composing-room Practice."

Harvey Glover, of Belleville, New Jersey, is chairman of the offset clinic. Other leaders include Kenneth A. Martin, New York City, on "Modern Methods in Offset Platemaking," and Charles F. Geese, Philadelphia, on "Modern Methods in Offset Presswork."

Alfred M. Geis, of Baltimore, is chairman of the clinic on "Production Management." Robert H. Roy, Baltimore, will give an address on "Engineering in a Craft Industry," and a speaker is to be announced to present "Practical Aspects of Production Management."



One of the posters and stamps furnished to customers by the Zellerbach Paper Company

Craig R. Spicher, of Chicago, and Edward A. Aitken, of Toronto, are co-chairmen of the clinic on "Presswork." "Troubles and Remedies" is one subject to be considered, and another is "Reducing Makeready Time" presented by Russell Hogan of New York City.

At all of the clinics, questions, answers, comments, and general discussion from the floor will be features of programs. In between convention sessions there will be educational tours and social events for delegates.

### U. T. A. Financial Survey

Through changes in its questionnaire forms for securing data from which to compile financial and operating information, the U. T. A. announces that its "Ratios for Printing Management" this year will be completely revised and augmented. It will furnish the industry with more reliable, more complete, and more detailed financial and operating information. Additional cooperation also is being received from printers and local secretaries, 700 printing firms having agreed to furnish figures for this year's studies.

Among the information to be developed will be an indication of the growth of offset printing within the letterpress industry. This, it is believed, will provide the first authoritative statistics on the use of offset by letterpress printers. Also, the forms will develop information on the growth of gravure.

The capital needs and credit requirements of the industry will also be included as part of this year's study, this being worked out in cooperation with the National Bureau of Economic Research. Among features of this study is the segregation of replies on the basis of product groups, giving their credit and capital requirements in contrast to those of general printers.

Seasonal credit requirements also will be developed, it is stated, and for the product groups these will be studied in relation to the seasonal aspects of the printing requirements of their customer industries. Whatever seasonal aspects in the credit requirements of the general printer are developed, it is stated, will have to be studied in relation to more complicated factors, such as the net seasonal effect in printing demand in a general market area.

As credit and capital requirements differ materially between the needs of the specialty printer and the general printer, especially those requirements of a seasonal nature, a development of the new management control procedures, being processed this year for U. T. A. members, is a means for the effective generation and control of product information. Budgeted costs based upon predetermined standards, which the U. T. A. is formulating for its members, imply a recognition of the product aspect of printing production. Thus, when procedures for developing reliable information on product breakdown are widely installed throughout the country, it is stated, then the reporting forms will be organized for product breakdown information.

## SUBMIT NATIONAL UNITY PLAN

Official consideration by local and national trade associations in the graphic arts is being requested concerning the provisions of a unity plan which has developed out of the conference of various groups held recently in Atlantic City. Elmer J. Pusey, chairman of the graphic arts unity committee, and his associates have prepared a detailed report outlining the need, objectives, scope of operations, and the procedure of the proposed unity plan, copies of which have been mailed to graphic arts associations throughout the country. Mr. Pusey is connected with Judd & Detweiler, of Washington, D. C.

"Endorsements of this unity proposal are sought from any and all associations—local and national—in the graphic arts field," said Mr. Pusey, in his communication. "It is expected that meetings will be held by official representatives of such organizations as respond to this invitation with a view to working out practical details of a basis for cooperative action."

According to the report as broadcast to the industry, the cooperative action sought for is "to be accomplished by the formation of a national federation, the coordination of national and local graphic arts associations for work on common problems, the adoption of a positive attitude on industry promotion and protection, the elimination of duplication of effort on the part of existing associations so far as possible, and the advancement of inter-group relationships calculated to benefit the customer and, hence, the industry as a whole."

Five immediate objectives are stated and explained in the report. The first three are somewhat similar to the ob-

jectives stated in the resolution adopted by the mid-continent conference which met independently in Chicago, May 3 and 4. (See *THE INLAND PRINTER*, May, 1941, pages 31 and 32.) The five objectives as listed in the report issued by Mr. Pusey's committee follow:

**Public Relations:** Promote education in the use of the printed word on an all-industry basis, regardless of process or medium.

**Legislative and Governmental Relations:** Wield influence in protecting the industry against adverse legislation.

**Employe Relations:** Without attempting to handle labor contracts, provide statistical and information service via closed shop and open shop information bureaus for all branches of the industry, and cooperate in providing for an adequate supply of skilled craftsmen.

**Technical Coordination:** Bring trade groups together to solve inter-group problems and provide a clearing house for information on methods, equipment, and supplies.

**Standardized Practices:** Foster standardization of equipment, paper, and supplies; promote more effective credit control; coordinate attacks on obsolescence problems.

No large super-organization is required, so the report indicates, to accomplish the five objectives outlined. The proposal calls for a minimum staff of: A full-time president elected annually by the board of directors; vice-presidents to be named by affiliated national associations, who will serve on the board of directors; a director from each of the affiliated local federations; a secretary-treasurer to be named by the board of directors from its own membership; and directors to represent other affiliated bodies.

It is proposed that the national federation should hold no national conventions of its own, but should encourage the all-industry district meetings, and should endeavor to coordinate dates and places of meetings of all graphic arts associations for the benefit of all who may be interested.

It is suggested in the report that "ideally, the national federation would be representative of all branches of the graphic arts and allied crafts and services." This would embrace all groups. However, the proponents of the plan add that "initially it may be too much to hope for such broad representation, yet we believe our outline of objectives will be of equal value and interest to associations in these fields." Reference had been made to the possibility of enlisting the interest of paper and printing machinery manufacturers, and possibly advertising agencies in the coordinated, cooperative movement.

One point the report stresses is that the graphic arts industry in America, exceeded in importance only by the steel, motors, meat-packing, and petroleum industries, lacks unified industry leadership. The answer to the problem is the formation of the national coordinating body proposed in the report.

## A \$500 JOB?

### Nothing Doing!

We do not say, as so many say, that no job is too small or too large for us to handle. We say only half of it.

Instead of a single job at \$500, we prefer 100 jobs at \$5 each, and, the fine part of it is—we get them.

We Creative Printers specialize in orders ranging from \$3 to \$100, and you'd be surprised to see how many jobs under \$10 go through this plant each week.

### Creative Printing Co.

2450 Washington Boulevard, Ogden

Where small jobs are the grist of the mill

An advertising idea, taken from inside cover of house-organ of Creative Printing Company

### Suggests Record of Metal Deals

Because the Government has set a top price on scrap metal and there is a likelihood of greater restrictions being placed upon the use of metals, Louis Flader, commissioner of the American Photo-Engravers Association, has advised all members of that organization to keep records of metal transactions beginning with January 1, this year. The suggestion is that the record be kept alive for the duration of the national emergency, so that the trade association may have access to the figures, "and be able to compile all these records if we are threatened with restrictions."

"It might be well to keep this record in a separate book," reads the bulletin. "Set out in this book your monthly purchases of the various metals, separating each kind of metal, then set up a record of your scrap-metal sales, again separating the different kinds of metal so that the date on which scrap was sold, the kind of scrap, and the amount received for it will appear. Have this ready to make a report covering your shop whenever we ask for it."

Mr. Flader advised association members to avoid all "trickery that might be suggested on the part of scrap-metal dealers" involving the sale of scrap metals for more than the set price of the Government.

"Avoid these entanglements since they are almost certain to involve you in trouble and may result in restrictions that will either greatly hamper your business or put it out altogether," reads the warning.

### Employers' Group to Expand

Plans for the expansion of organizational activities have been formulated at two regional meetings of the Printers National Association—a national association of employers of union printing trades labor—and the results of the deliberations will be presented for final discussion and adoption at the annual convention to be held in White Sulphur Springs, West Virginia, October 3 and 4. The two regional meetings were held on June 10 in New York City, and on June 16 in Dayton, Ohio.

The plan calls for the strengthening of the services now rendered by the association as a clearing house for labor relations information, available to related groups in collective bargaining. It also calls for developing agencies to represent employing groups in legislative matters and in dealings with administrative officials; to compile data relating to apprenticeship training; become an authority with respect to interpretation of international union laws to commercial printing operations, and to do numerous other things to aid employers in their relations with union labor.

### Elect Kauffeld Vice-President A.T.F.

Pres. Thomas Roy Jones of American Type Founders has announced the election of Theodore J. Kauffeld as a vice-president of the company at the June meeting of the board of directors.

Mr. Kauffeld joined the organization as manager of the product division in

March, 1940. In his new relationship he will have increased responsibility in supervising a number of departments including engineering, purchasing, patent, service, and new products investigation.

Mr. Kauffeld graduated from Stevens Institute of Technology, started his business career in 1926, and was associated with several manufacturing concerns, one of which had him go to Europe where he worked for two years. He is credited with having designed and perfected various processes and systems now in general use in connection with continuous strip rolling of steel. He went



THEODORE J. KAUFFELD

to England in 1936 as chairman and managing director of the Inter-Continental Engineering Company, Limited, and was associated with a number of engineering projects. At the outbreak of the war he returned to this country.

### Issues Warning About a Lecturer

Charles F. Horton, operating a printing plant and stationery store in Greenwich, Connecticut, has issued a warning to printers to the effect that a man who gives lectures schemed to get 1,000 circulars without paying for them. Horton said in a letter to the editor of *THE INLAND PRINTER* that the man got a price on several thousand circulars from a printer in his city. Since he goes from city to city the man intimated the job might run into millions for which he offers to pay, as he uses them, at the rate of one cent apiece. His instructions were that one thousand be made up and delivered to him immediately, and the form was to be held for future orders.

"Don't trust this man," writes Mr. Horton. "Get cash in advance and have everything in writing if you accept work from him, and do not extend credit."

(Editor's note: This is a variation of an old trick, and printers will please take note of Mr. Horton's warning.)

### Restrictions Affect Paper Standards

Paper manufacturers and merchants are warning users of paper that precise standards previously maintained in the finish and shades of paper might be affected by reason of restrictions placed upon the manufacturers in the use of certain chemicals and other substances by the United States Government.

E. W. Tinker, secretary of the American Paper and Pulp Association, in a recent address to the trade, indicated that the 10 per cent cut in the use of chlorine by paper mills in bleaching paper is probably the forerunner of further restrictions which might be upped to a 30 per cent cut. The paper mills normally use 250,000 tons of chlorine annually, which is almost one-third of the amount manufactured.

Mr. Tinker is also credited with having said that while the price administrator of the Government has recognized the need for certain price readjustments in the paper industry, "if any unreasonable increases are made a price ceiling will be established."

Practically all paper mills have backlogs ranging from four to ten weeks' productive capacity. However, work being done by printers, lithographers, and paper converters for Government agencies in connection with the defense projects, is given preference by mills in so far as meeting paper requirements is concerned.

Mill men and merchants are puzzled concerning the steady demand for paper, which is 25 to 40 per cent beyond normal requirements, 10 to 15 per cent of the increased demand being traceable to the work of national defense. If, as some analysts figure, stocks are being built up, the backlogs will disappear by November to January.

### Deny Price Agreement

Thirty-one member companies of the Tag Manufacturers Institute, 370 Lexington Avenue, New York City, have formally denied that they have "entered into any understanding, agreement, or conspiracy, to restrict, restrain, or eliminate price competition in the sale and distribution of tag products."

The formal denial was filed with the Federal Trade Commission which had issued a complaint against the members of the organization whose plants operate in cities located in Minnesota, New York, Illinois, New Jersey, Wisconsin, Missouri, Ohio, Pennsylvania, Massachusetts, California, Texas, Indiana, Georgia, Michigan, Colorado, Rhode Island, and Connecticut.

The date of the hearing before the Commission has not been fixed.

### PM Commercial Printing

PM, Incorporated, the New York City newspaper, has established a commercial division whose announced objective is to specialize in the production of broadsides and other commercial printing. Harry and Edward Bobley, who have had experience in news-print advertising specialties, have been placed in charge of the newly organized division of the newspaper.



## Uses Seventy-Six Inks

Seventy-six different inks were used in printing a guide to color combinations done by the American Colortype Company in its plant at Clifton, New Jersey. D. R. Morean, general manager of the company, said that forty-eight impressions of color were made on each of the sheets in addition to two black impressions on the face, one black impression on the back and three gray impressions on the face. The job was run on a 6-0 Miehle two-color press, and it took two days to make ready each time the sheet went through the press. Three days were required for actual running of the

ing Machinery Company in the Russ Building, San Francisco. The company has announced that there will be maintained in the new offices "a complete stock of accessories and parts for Miller automatic presses and saw-trimmers."

## Veterans Celebrate Anniversary

John DeVos, Grand Haven, Michigan, operating the DeVos Print Shop, and his elder brother, Cornelius DeVos, a retired printer from Coopersville, did a little celebrating with other members of their family and friends on Sunday, June 22, when Cornelius became eighty-six years old, and on Monday, June 23,

## Death of George Brigden

George Brigden, president of Brigden's Limited, Toronto, and Winnipeg, who was one of Canada's pioneer photoengravers, and was president of the Graphic Arts Association of Toronto, died May 7.

He was born in London, England, January 3, 1870. When a boy he migrated to Toronto with his family. His father was a wood engraver and taught the son this art.

When the halftone process was developed in the States, George went to Canton, Ohio, to learn the new process and afterward introduced it into Canada. He became secretary of the International Photo-Engravers Association, and was editor and publisher of the bulletin of that organization which developed into the present publication of the American Photo-Engravers Association.

Mr. Brigden manifested his interest in community welfare and industrial education by fostering the system of technical education now used in Toronto institutions; was one of the founders of Toronto Rotary; served as president of the Canadian National Exhibition in 1936 and 1937; was chairman of the Ontario division of the Canadian Manufacturers' Association; was, for a time, president of the Toronto Business Men's Association, and belonged to numerous other industrial, commercial, fraternal, and social clubs.

His brother, Fred Brigden, is general manager of Brigden's Limited, and a son, G. Geldard Brigden, is also associated with the business.

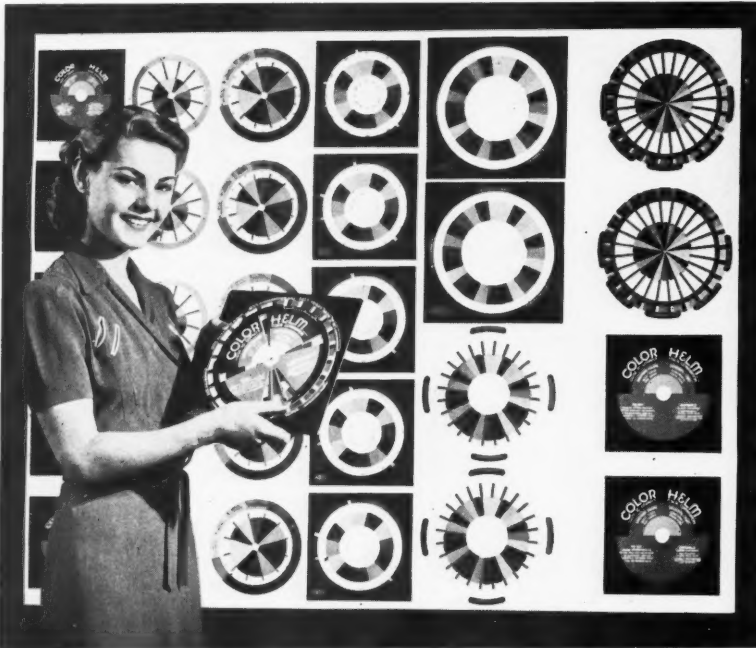
## Plans Improved Methods

Costing procedure at the Government Printing Office in Washington, D. C., is to be revised for the better under the direction of Ray T. Bath as the principal cost accountant, just appointed by Public Printer A. E. Giegengack.

Mr. Giegengack in making the announcement said that while the costing system used at the Government Printing Office has been on a good basis, his thought was to improve it so that current cost data may be obtained on all operations involving 80,000 printing jobs that pass through the plant annually.

Mr. Bath was educated at Drake University and also the University of Iowa, majoring in accountancy, and received his experience in the printing and publishing business in connection with the Meredith Publishing Company, of Des Moines, of whose cost department he became manager in 1930. He resigned that position to take the appointment with the Government Printing Office.

Another announcement by Mr. Giegengack states that S. Preston Hipsley, of Baltimore, was appointed director of training in the Government Printing Office. Mr. Hipsley was for sixteen years connected with the personnel work of a public utility with 5,000 employees. In his new position he will work out Mr. Giegengack's plan of training which "envisions a program designed not only to fit the employees for greater efficiency in their present positions but also for promotions and transfers."



Showing the "Color Helm," held by the young lady, and sheet indicating makeup for running

13,000 sheets of cardboard stock, size 42 by 53 inches, coated one side. The complete sheet was spirit varnished, and die-cut in single units from one die.

As assembled, the Color-Helm, as the unit of four pieces is called, is designed to measure and exhibit color combinations on a percentage basis. The base of the unit to which the other three sections are attached is ten inches square. The second and third circular pieces are nine inches in diameter, and the fourth piece is eight inches in diameter. The three circular pieces are so bound to the base and so die cut that manipulation of the four pieces according to the projecting guides and printed directions will indicate desirable combinations of color. Mr. Morean said that "to The Eagle Printing Ink Company Division of the General Printing Ink Corporation goes the credit for the superb job of ink and color cooperation," a well deserved compliment.

## Opens San Francisco Office

Charles D. Lackore, formerly of Chicago, has been placed in charge of the new modern offices of the Miller Print-

when John became seventy-six years old. Naturally, they did a little reminiscing about the printing industry for the benefit of the younger generations represented at the birthday parties.

Both of them started life at Pella, Iowa, Cornelius the eldest and John the youngest of six children, just ten years and one day apart. Both learned the printers' trade, did a lot of "tourist" work separately, from the Middle West to the Pacific Coast, and then to Michigan. One time they were in business together and their firm name of DeVos Brothers was changed to Gage, DeVos & Company, which is now the Gage Printing Company, Battle Creek, Michigan. John remembers the time well when he was one of the many printers responsible for producing THE INLAND PRINTER, back in 1886, when it was a healthy publication just three years old, having been founded by the late Henry O. Shepard in 1883.

Cornelius, eighty-six, has been on the retired list for a number of years, but John, seventy-six, still does an active job at the DeVos Print Shop in Grand Haven, Michigan.

## I.T.U. Stops Illegal Strike

Compositors on staffs of the three afternoon newspapers of Chicago captured public attention and eclipsed war news from Europe by conducting what one leader termed a "wildcat strike" which was concluded by order of officers of the International Typographical Union. Expulsion of members was threatened if they disobeyed the order. Work was then resumed.

Publishers of the newspapers issued a long statement explaining the unusual appearances of the three afternoon papers on Thursday, June 26, by saying that "this situation is without precedent in the long history of our amicable relations with your union."

On that day type for the few pages of two editions which the Chicago Daily News published was set in the commercial plant of the Wisconsin Cuneo Press in Milwaukee; the type for the *Herald-American* was set in Milwaukee by the Milwaukee *Sentinel*, and no type was set for the *Times*, but photoengravers made zinc etchings of typewritten copy and a forty-page newspaper was thus produced. Union pressmen, photoengravers, stereotypers, and mailers did not join the illegal strike of the compositors. On June 27, all newspapers resumed their normal appearances and formats.

An official of Chicago Typographical Union No. 16, when asked by THE INLAND PRINTER why the compositors violated their own laws, would not venture a guess to account for what he acknowledged was "strange behavior" of members usually law-abiding unionists.

Negotiations by and between the union and the publishers association had been progressing since February 11 for a new contract to take the place of one to expire on June 11. The unionists demanded \$5.00 a week more pay which the publishers declined to consider on the ground that the scale now is the highest hourly wage scale in the United States. The present scale calls for a work week of 36 1/4 hours, and a minimum pay of \$1.60 an hour for day work, and \$1.71 an hour for night work. That scale figures \$58.00 a week for day and \$62.00 a week for night work. In addition, the unionists demanded vacations with pay. It is provided that whatever agreement is reached as a basis for a new contract, the provisions will be retroactive to June 11. Negotiations will be resumed with the publishers by officers of the International Typographical Union acting on behalf of the unionists.

## Exceeds Speed Requirements

Production of devices ordered by the United States Government in connection with its national defense operations is ahead of the required schedule in the plant of the Mergenthaler Linotype

Company in Brooklyn. The management of the company is confident that deliveries will be made of some instruments several months before the date the contract calls for. Manufacture of linotype machines is also continuing on schedule, so officials announce.

## Chicago Pressmen Get Raise

Rates of wages for members of Chicago Printing Pressmen's Union No. 3 were raised \$2.00 a week for the first year of a two-year contract with an ad-

## Nazis mop up in Baltic area

(By the Associated Press)

German troops have taken over the Baltic, but in the north of the Baltic, the German army (G.D.) reported today in anticipation of the high command's move.

The German captured the entire Baltic coast and some inland areas. Five days of fighting, but the Russian army (G.D.) reported their line held. The Russian army (G.D.) reported their line held. The Russian army (G.D.) reported their line held. The Russian army (G.D.) reported their line held.

While 5,000,000 troops fought or maneuvered in history's greatest battle, the German army (G.D.) reported today in anticipation of the high command's move. The German army (G.D.) reported today in anticipation of the high command's move.

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## BULLETINS

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## Patra Carries On

In the midst of turmoil and destruction caused by war, Patra (the Printing and Allied Trades Research Association) carries on its efforts toward the solution of problems, both technical and otherwise, which confront the printers of Great Britain. The building in which the headquarters, including the laboratories, were housed has been destroyed by fire. A serious loss has been sustained through the destruction of equipment and records. Fortunately, however, a considerable amount of essential matter had been kept in the basement of the building, and enough of this has been salvaged to enable the association to continue its work, quarters being secured for the time being in the London School of Printing.

It has been announced by Dr. G. L. Riddell, who is in charge of the work of the association, that all phases of the work will be resumed just as soon as possible, and while delays may occur and it may be some time before the publications can be resumed, members can send in their problems for investigation as usual.

A letter from the librarian of Patra to THE INLAND PRINTER states that most of the publications in the library have been lost, and asks the cooperation of American printers in replacing these so far as is possible. Also, it will be greatly appreciated by the association if manufacturers of printing machinery, equipment, and supplies will send copies of their catalogs and other literature, thereby enabling the association to keep in touch with the latest developments in the various phases of the printing and allied trades. Such literature should be addressed to L. G. Thomerson, Librarian, Printing and Allied Trades Research Association, 101 Princes Gardens, Acton, London, W.3, England.

## Three-language Direct Mail

Hotel New Yorker recently completed an advertising booklet with such unusual features that copies were ordered printed in English, Spanish (for distribution in South America), and Portuguese (for distribution in Brazil). Printing by letterpress was done by The Steidinger Press, New York City. The cover is in two colors, gold-bronzed and varnished to give a luxurious appearance. A feature of the inside is a Cellophane insert dramatizing the use of the Protecto-Ray machine.

## Appointed New York Manager

A. W. Hall, Jr., formerly connected with the sales department of the Chicago office of Brandtjen & Kluge, covering the Indianapolis territory, has been promoted to the managership of the New York City sales branch of the firm.

Page of "Daily Times," printed from zinc etchings of typewritten copy

ditional \$1.00 a week increase effective one year later. The contract by and between the Franklin Association of Chicago, representing the employers, and the union became effective as of June 25. The work week is forty hours for the day and the night shifts—five days of eight hours each, and thirty-five hours for the third shift. Under the present contract day workers will get a minimum of \$54 a week, and night- and third-shift workers \$58 minimum.

## Issues Gothic Types Book

Forty-seven varieties of the Intertype Gothic types are shown in a new thirty-two-page specimen book just produced by the Intertype Corporation. The title page carries the information that the Gothics are "for headletter and display, stationery and social work, and for news text." Specimens of typography are shown on a number of the pages of the book to illustrate how various faces may be used in newspaper and commercial layout assignments.

## U. S. Officers' Calling Cards

Correct forms in which calling cards shall be produced for officers of the United States army, navy, and marine corps are illustrated in a copyrighted book of forty pages published by *The Engravers Bulletin*, of which the editor, Catherine F. Hickey, is author. The reason given for the appearance of the book is that so many orders are being placed for officers' calling cards that engravers had asked for specimens of the proper forms for such cards. Eighty-one specimen cards are shown in the book, which sells for fifty cents.

Hyphens do not appear in titles such as "major general," "rear admiral," or "lieutenant commander." The specimens show that officers higher than the rank of, and including that of, "captain" in the army, use the title before their names with names spelled out in full, though several exceptions are noted where the middle initial is used.

Officers with the rank of first and second lieutenant never have titles precede their names but have names printed without any titles, and at the lower right-hand corner use the title "lieutenant" on one line and beneath it the words "United States Army." In the forms used for navy officers, the name of the ship is frequently printed in the lower left-hand corner. One form in the marine corps shows where the abbreviated title "Lt. Col." precedes the full name of the officer.

## Holds Sales Conference

E. Byron Davis, vice-president and sales manager of Ideal Roller & Manufacturing Company, with headquarters at Chicago, conducted a sales conference of representatives of the company called in from all parts of the country. Innovations in the graphic arts industry were discussed from the viewpoint of the type of rollers which could be used most effectively. The discussions covered the newer types of inks and presses, rubber and synthetic printing-plates, and rollers for standard and special equipment.

During the course of the conference, Mr. Davis introduced Roy Newell, who had been added to the western sales staff of the company to specialize in the sale of molded and synthetic rubber items. He also announced that these items were the latest addition to Ideal's products, and that a complete mechanical molding department had been installed in the Chicago factory.

## I.T.U. Honors Old-Timers

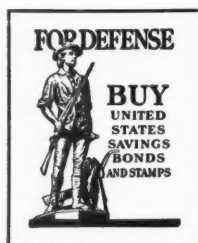
An honor roll has been compiled by the International Typographical Union consisting of about 7,500 members who have served forty or more years in the industry as members of the union. The list, printed in a thirty-six-page booklet, size 6 by 9 inches, was prepared in compliance with a resolution adopted by the New Orleans convention. Each honor man is privileged to wear an emblem indicating that he has been a continuous member for more than forty years.

In the lists of honor men by unions, New York leads with about 940 names

of the entire 7,500. Chicago is next with about 440, Washington is third with about 360, and Boston fourth with 240. Other local unions with lists ranging from 200 down to 125 are St. Louis, Los Angeles, San Francisco, and Toronto. Philadelphia and Cincinnati have about 90 honor men each. Detroit and Cleveland have 80 each, other cities fewer.

## Promote Defense Bond Sales

Fifty-two graphic arts trade associations in the United States have been urged by A. E. Giegengack, the Government Public Printer, to cooperate in the promotion of the sale of United States Savings Bonds and Stamps. The managements of these trade groups have been asked to canvass printers and lith-



ographers in their respective areas to make use of the one- and two-color cuts of slogans on their firm's letterheads and on other printed matter.

Printers and lithographers who obtain such cuts and designs are also requested to urge their customers to permit use of these cuts on their stationery and other printed matter.

The representatives of various trade associations who are on the advisory committee have been assured by Mr. Giegengack that all necessary cuts for extending the campaign of the National Defense program will now be furnished without cost by the Government Printing Office.

## Visibility of Characters

Matrices when processed so that characters thereon are distinguishable in white against a black background are four times more visible than used non-processed matrices, so tests announced by the General Electric Company's lighting research laboratory indicate. The visibility tests were made by Dr. Matthew Luckiesh, director of the laboratory, and a colleague, Frank K. Moss, at Cleveland, Ohio.

Matrices used on both linotypes and intertypes were subjected to the various tests made in the laboratory on behalf of the Matrix Contrast Corporation of New York. An average of twenty tests by means of the Luckiesh-Moss visibility meter were made of each specimen before the figures were recorded, so Dr. Luckiesh reported.

The tests indicated that black and white processed matrices have a relative visibility of 4.56, while the non-processed used matrices have a relative visibility of 1.10. New non-processed matrices subjected to the same tests have a relative visibility of 2.70.

## Helps Defense Stamps Sale

The Marshall-White Press, an affiliate of the I. S. Berlin Printing & Lithographing Company, Chicago, is combining a promotional venture for the firm with a patriotic service to boost the sale of national defense bonds and stamps. The firm recently was awarded a contract for 5,000,000 four-color, sixteen-page stamp albums, and after delivery of that order received another order for 15,000,000 additional booklets or albums—all of which were done by the offset process. Delivery was at the rate of 1,000,000 a day on the second order.

The officials of the firm, feeling gratified over receiving the big orders, decided to do something to promote the sale of the defense stamps, so sent out to a selected list of persons throughout the country copies of the album, in each of which the firm pasted a 25-cent defense stamp—the contribution of the printing and lithographing firm. Each recipient was asked to present the booklet to some person who would promise to fill it with other defense stamps, thus aiding in the financing of the Government defense projects. H. J. Gerlach, vice-president of The Marshall-White Press, worked out the details of the promotional plan.

## 59,130 I.T.U. Members Vote

By a referendum vote of 33,498 to 25,632, members of the International Typographical Union expressed their opinion against reaffiliation with the American Federation of Labor. The official returns were announced to all locals of the union on June 4 on printed postal cards mailed from international headquarters in Indianapolis.

International officers of the union have expressed gratification that the membership has disposed of the controversial question. The issue upon which the typographical union members based their decisions and votes was that of autonomy of affiliated international unions when related with the A. F. of L. Opponents of reaffiliation referred to the decisions of courts to the effect that "the A. F. of L. has power to discipline affiliates."

"The problem is simple enough," wrote First Vice-President Jack Gill, in *The Typographical Journal*. "It is merely a question of whether the A. F. of L. wants to return to the principle of voluntary cooperation as originally laid down by the founders or whether to attempt to continue to set itself up as a supreme authority over the affiliated organizations."

Pres. C. M. Baker, in a comment, said that "the membership has expressed its opinion that there should be no reaffiliation with the American Federation of Labor, and the decision should be accepted by all without caviling."

## Buys Out Continental Type

Sidney T. Judson, operating Judson Type, Incorporated, and the Judson Type Service Company, New York City, has acquired Continental Type Associates, which formerly was known as Continental Typefounders Association. Prior



to his going east about ten years ago, Mr. Judson was the vice-president and general manager of the subsidiary of the Continental organization, with headquarters in the Merchandise Mart, Chicago, and built up a substantial business in the handling of foreign type faces. Mr. Judson said that it was because of this former connection with the company that he had become interested in purchasing it as now organized.

### Will Organize New Company

John B. Webendorfer has resigned as vice-president of American Type Founders, and reportedly is to organize a new corporation to manufacture and sell a new line of printing machinery, the nature of which is not disclosed. In a published statement, Mr. Webendorfer said that his father, John F. Webendorfer, is still president of the Webendorfer-Wills division of American Type Founders.

Henry Basset, whom the younger Mr. Webendorfer termed "one of the nation's foremost press designers," will be associated with Mr. Webendorfer in the new organization.

The Webendorfer-Wills Company was founded by the elder Mr. Webendorfer. It was acquired in 1938 by American Type Founders, and has since been operated as a division of that company. At the time of the merger, it was reported that the Webendorfers received \$1,000,000 for the business.

### Blomquist Joins A.T.F.

Herbert W. Blomquist, for eight years on the sales staff of Harris-Seybold-Potter Company in New York, has been appointed manager of the offset division of American Type Founders Sales Corporation, so Frederick B. Heitkamp, vice-president, announced. Mr. Blomquist is an engineer by profession, but after several years in engineering he transferred his interest to selling. In his new position he will promote the A.T.F.-Webendorfer line of sheet-fed offset presses as well as the A.T.F. line of lithographic cameras and other platemaking equipment.

### Engravers Elect Officers

Officers elected at the annual meeting of the Engraved Stationery Manufacturers Association held in Chicago, June 23 and 24, are: President, Marcel Bournique, New York City; vice-president John Walz of Nu-Art Company, Chicago; secretary, Edward Turner of McKenzie Company, Boston; and treasurer, A. H. Brewood of Brewood, Incorporated, Washington, D. C.

The association, whose headquarters are in Washington, D. C., includes in its membership greeting card manufacturers and producers of social and commercial stationery done by means of steel and copperplate engravings.

### Talks on South America

Difficulties which manufacturers of machinery must overcome before they can do much business in South American countries were enumerated by H. H. Heinrich, head of H. H. Heinrich, Incorporated,

New York City, in a report of his trip in four countries requiring thirty-eight days, a copy of which was obtained by THE INLAND PRINTER.

He said that the average South American feels that he is jeopardizing pre-war European connections by accept-

work on Cellophane by hand received, on an average, 50 cents a day. Machinists and other skilled workmen get up to the equivalent of \$2.00 a day, but their speed is not the same as in the United States.

"It will require many years of hard work and carefully planned actions by Uncle Sam to gain their confidence and friendship," said Mr. Heinrich. "Financial loans, of course, will be very helpful but alone will not accomplish the desired result. Men with personality, experience, tact, and knowledge of the various languages should be sent there by our Government, not politicians."

## Convention Dates

### JULY TO OCTOBER

★

#### National

AUGUST 10-14

International Association of Printing House Craftsmen, Lord Baltimore Hotel, Baltimore, Maryland

AUGUST 16-23

International Typographical Union Vancouver, Canada

SEPTEMBER 15-17

Advertising Typographers Association of America, The Greenbrier White Sulphur Springs West Virginia

SEPTEMBER 18-20

National Association of Photo-Lithographers, Netherlands-Plaza Hotel, Cincinnati, Ohio

SEPTEMBER 26-27

International Trade Composition Association, Royal York Hotel Toronto, Canada

OCTOBER 3-4

Printers National Association, The Greenbrier, White Sulphur Springs, West Virginia

OCTOBER 20-22

American Photo-Engravers Association, Drake Hotel, Chicago, Illinois

OCTOBER 27-29

United Typothetae of America, Palmer House, Chicago, Illinois

#### Craftsmen's Conferences

JULY 17-19—PACIFIC COAST

Seattle, Washington

### Ransom Takes New Job

Will Ransom, typographer, has resigned from J. J. Little & Ives Company, New York City, to become art editor in charge of the design and production of publications of the University of Oklahoma Press, Norman, Oklahoma. He begins his new connection July 15.

The position has been vacant since July, 1939, at which time P. J. Conkwright resigned to take a similar position with Princeton University Press.

Mr. Ransom has had a wide experience as a typographer, and was associated with Frederic W. Goudy in the establishment of The Village Press. During 1939-40, he was executive secretary of the 500th printing anniversary committee of the American Institute of Graphic Arts.

### Offer Defense Information

Supply houses in the graphic arts and printers who have occasion to inquire about procedures concerning the manner in which purchases are made by the United States Government's 2,500 purchasing agencies, operating in connection with the National Defense program, may now direct their inquiries to the Service and Information Office, Room 1060, Department of Commerce, Washington, D. C. This new service has been established for the convenience of manufacturers. With the announcement concerning the service comes the advice from the Government that manufacturers should not employ outsiders "on a commission or other basis" to obtain information for them which this service will supply.

### Issues Instruction Chart

Explicit information concerning printing surfaces of gummed papers produced by McLaurin-Jones Company is given on a new chart issued by the company titled, "Printing Surfaces and Correct Gummings Chart." A copy of the chart may be obtained by any printer direct from the company.

### Lends Printed Campaigns

Members of the U. T. A. have been notified that copies of printed material, used in thirty advertising campaigns declared by the D.M.A.A. to be among the fifty leaders during 1940, have been made available to the members of the association for lending purposes.

ing loans from the United States. A number of them expressed displeasure with the "f.o.b., U. S. A." terms covering sales, and they said that machinery from the United States was about double the price charged in normal times by European firms.

Mr. Heinrich said sales resistance is encountered because the use of the metric system of weights and measures is common in South American countries, whereas practically everything which manufacturers and suppliers in the graphic arts from the United States produce is measured on the English system of inches. He reported that wages generally are lower than in the United States. A pressman in one printing plant he visited received \$1.25 a day, and he considered himself a well paid employee. Girls in a bag-making factory doing

# BLITZKRIEG OVERSEAS NEWS

FRESH FROM THE MAILBAG

THE GUTTED building pictured at right is the former business location of the celebrated old firm, Samuel Jones & Company, Limited, London. From the company house magazine, *The Quarterly Magazine*, we learn that the building was bombed on the night of December 29, a date which "will go down in history as the second Great Fire of London. . . . Although the firm has had its share of injury as a result of enemy action, the strength and continual conduct of our business is a very good index of the strong resistance which we as a firm and the country as a whole are putting up to the Blitzkrieg. . . . Our business, as we all know, is able to render the same efficient and quiet service to its customers as heretofore. . . . Many towns in England have stood all around like warriors; battle scarred but triumphant. When the tidying up takes place, the damage is not nearly so bad after all. Blackened skeletons are pulled down and our thoughts immediately turn toward the future, when a new London, a new Coventry, and other new cities, will arise out of the ruins in days of peace."

The incendiary bombing raid of December 29 was the most severe experienced up to that date, and *The British and Colonial Printer and Stationer* reports that "one of the worst centers of destruction was Paternoster Row, a street which, with those in the immediate neighborhood, has for centuries been looked upon by the book trade with a certain air of proprietorship. Several of the oldest and most celebrated houses were still to be found, before the disaster occurred, in that confined district." History shows that this section of London was the center of bookmaking for five centuries before the invention of printing. It was destroyed once before, by the Great Fire of London in 1666, at which time such architects as Sir Christopher Wren submitted street replanning projects, none of which was accepted and the district was rebuilt as of ancient times. Present plans for rebuilding call for streets designed for modern traffic.

## DECENTRALIZATION URGED

English printer sentiment toward Government printing is well illustrated by this excerpt from a letter written by the president of a typographical society. "I notice," comments this official, "that we are shortly to receive a pamphlet on 'What to do in case of Invasion.' I wonder if the Government has considered decentralizing printing and distribution of leaflets. First, it would tend to impress upon people the authenticity of any particular pamphlet if it appeared with the imprint of a well known local printing house. Second, the millions of leaflets involved must bring a considerable strain upon one or another of the transport services; if these were printed in the various towns,

a great proportion of this difficulty would be overcome. Third, it would be a very welcome addition to the revenue of many provincial printing firms which are having a difficult time owing to scarcity of work."

The London Paper Exchange Bureau is proving highly successful in trading surplus stocks by firms which have more stock than they need to some other printers whose quotas have been used, and have further orders still to be filled. At first, most offers were of fancy stocks for plain. Now the two are about balanced and working so well that cities other than London are starting to organize a similar system of exchange.

Danger of gas attacks resulted in *The British and Colonial Printer and Stationer* running an article explaining how to decontaminate a plant, with specific directions for walls and floors, type cases, machinery, rollers, rubber blankets, belting, type blocks, litho plates, paper, and electric motors. Possible gases were classified, and general precautions were given.

## SPRING

nineteen hundred and forty one

Gentle Spring returns once more,  
With her fragrant new-born life;  
Heedless of the blasts of war,  
And the bitter chills of strife;  
Nature triumphs o'er her foe,  
And while men for Peace are thirsting,  
How it warms their hearts to know  
Buds, as well as bombs, are bursting.

Trees that not long since were bare,  
Seemingly about to die,  
Now with leaves like maiden-hair  
Wave their green arms to the sky;  
Birds are singing merrily,  
And though sirens may be hooting,  
We rejoice that verily  
Twigs, as well as guns, are shooting.

Let us then take heart anew  
From the message Nature gives,  
That when Death's grim day is through,  
Life survives and beauty lives;  
Brighter days will come at last—  
Soon War's barren reign shall cease,  
Like bleak Winter's frosts now past,  
Banished by the Spring of Peace.

—John A. Child

Spring courage from "The Quarterly Magazine"

## MAKE UNITED APPEAL

The serious employment position faced by both employers and employees in the graphic arts came to the attention of English officials through a committee representing the leading organizations in the field. From the *Scottish Typograph-*



Bridewell Place after the raid of December 29

ical Journal we quote this pointed excerpt from the plea: "Our submission is that the printing industry is essential to the war effort. There is already an almost universal shortage of workers. Owing to the high degree of specialization, skilled workers are not interchangeable. Upon those seriously depleted staffs is falling an increasing demand for work of national importance. We are already within sight of the position when we shall be unable to meet the requirements of the Government and the war industries."

From *Wimbles Reminder*, Australian printing machinery manufacturer's house-organ, we learn that in England "all empty packets (cartons), old papers, and even tram and bus tickets are assiduously collected for pulp. . . . The question of ink has become quite serious, for many of the ingredients used in their manufacture are required in the all-important manufacture of munitions. This applies especially to gravure spirit, for many magazines are now done by the rotogravure method."

Some passable compensation for their troubles has been gained by the book publishers, according to *Wimbles Reminder*, which reports, "It has taken bombs to bring the public to reading of books. Publishers' sales are soaring—they get paper, for people are reading in air-raid shelters."



ation by JOHN HOLMGREN. Courtesy of COLLIERS



A NEW HIGH IN GRAVURE INKS  
*Created by* **LEVEY**

PLEASE TURN THE PAGE



★ HIGH SPEED ★ BETTER IMPRESSIONS ★ WIDER APPLICATION  
★ GREAT SAVINGS IN COST

*These are the contributions of*

**T**HIS NEW TYPE "A" is the answer to the ink demands of the highest speed gravure presses. The originators of FLASHDRI bring topmost speed to gravure printing. New type "A" gravure inks perform equally well on slow presses with the exposed type fountains.

Levey's new type "A" gravure ink allows reduction with straight petroleum hydrocarbons. Solvent costs are cut to nearly one-third and the Gravure Industry is saved many hundred thousand dollars annually.

New type "A" gravure ink spells press room safety. Ordinary ventilation minimizes any danger to health. Health authorities have approved our formulation and sanctioned its use.

Containing no cellulose, this ink dries with the rapidity of hitherto fast-type inks. It has been tested commercially at a speed in excess of 1,000 feet per minute with eminently satisfactory results.

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# GRAVURE

*Ink*



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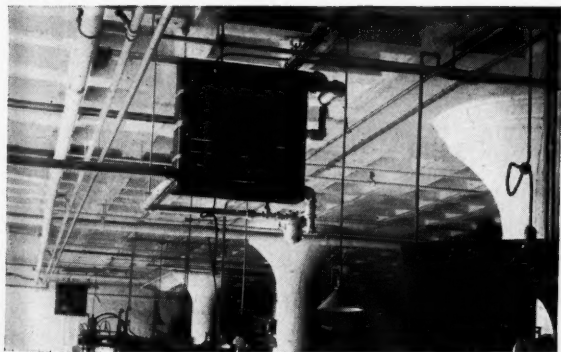
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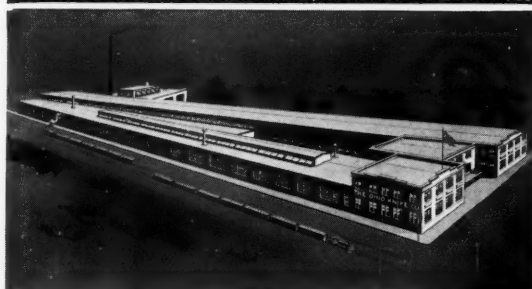
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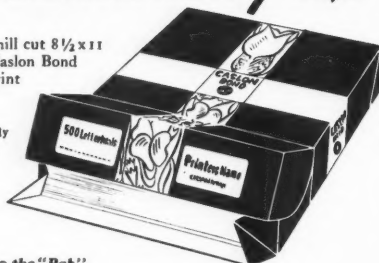
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*... and Get there First*

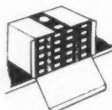
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500 plus\* mill cut 8 1/2 x 11 sheets of Caslon Bond ready to print

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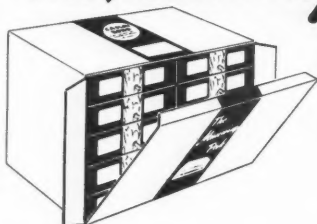


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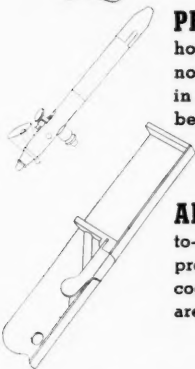
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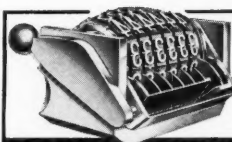


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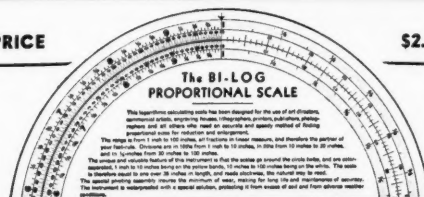
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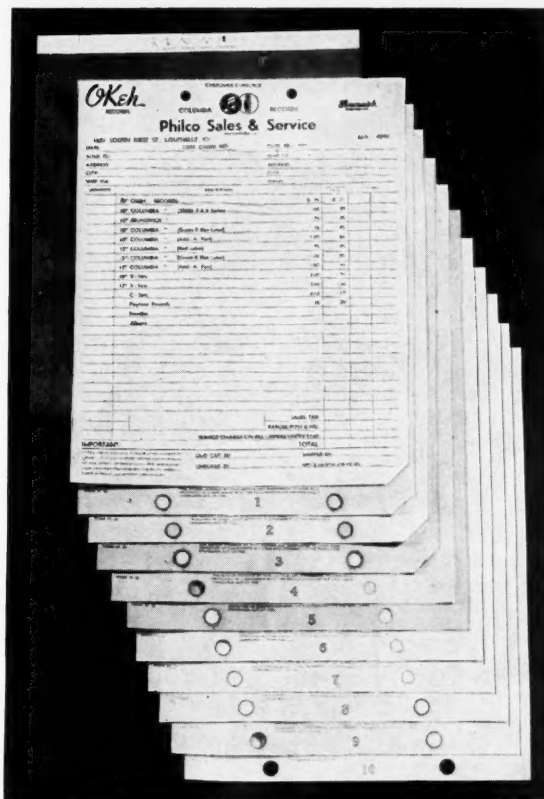
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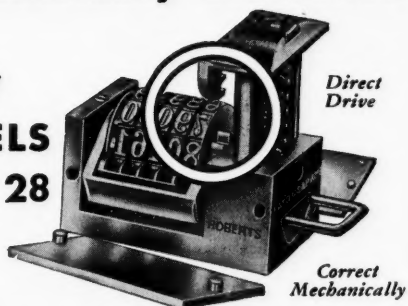
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Volume 107 • July, 1941 • Number 4

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in type-written manuscript.

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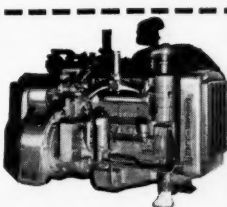
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Chandler & Price Co.....Page 75

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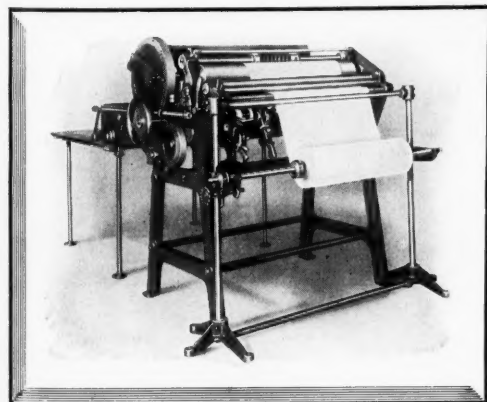
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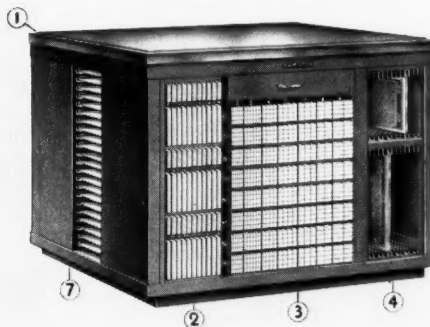
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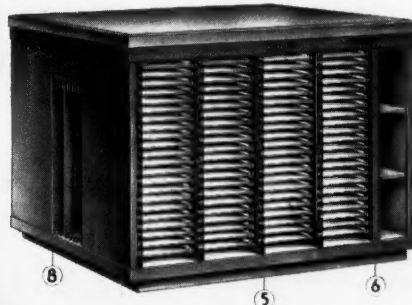
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# The Inland Printer

JULY, 1941  
Volume 107 • Number 4

The Leading Business  
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the World in the Printing  
and Allied Industries

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J. L. Frazier, Editor-in-Chief

Frank S. Easter, Promotion Manager E. H. Bratlie, Circulation Manager

Western Advertising: William R. Joyce, 309 West Jackson Blvd., Chicago

Eastern Advertising: John E. Allen, at 522 Fifth Avenue, New York City

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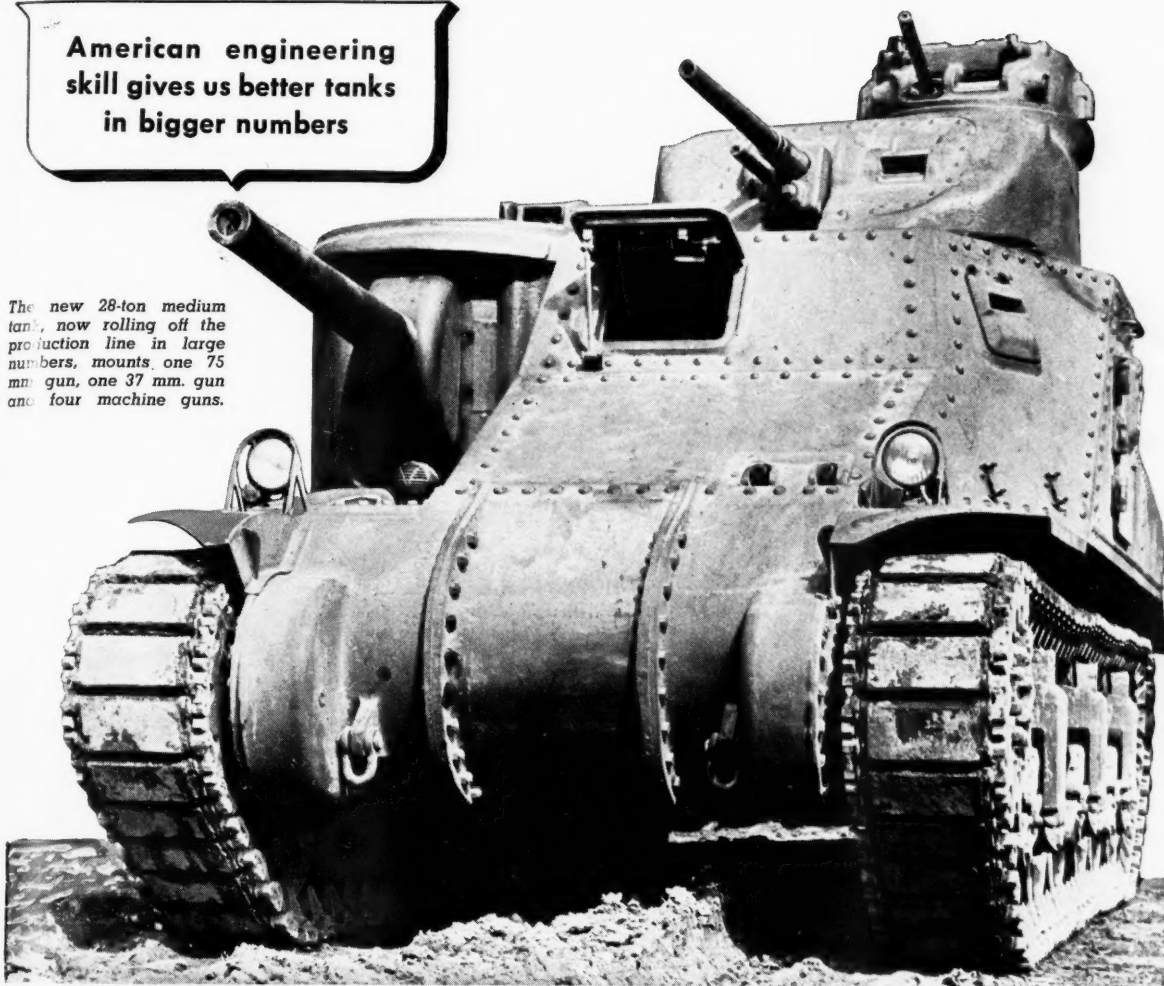
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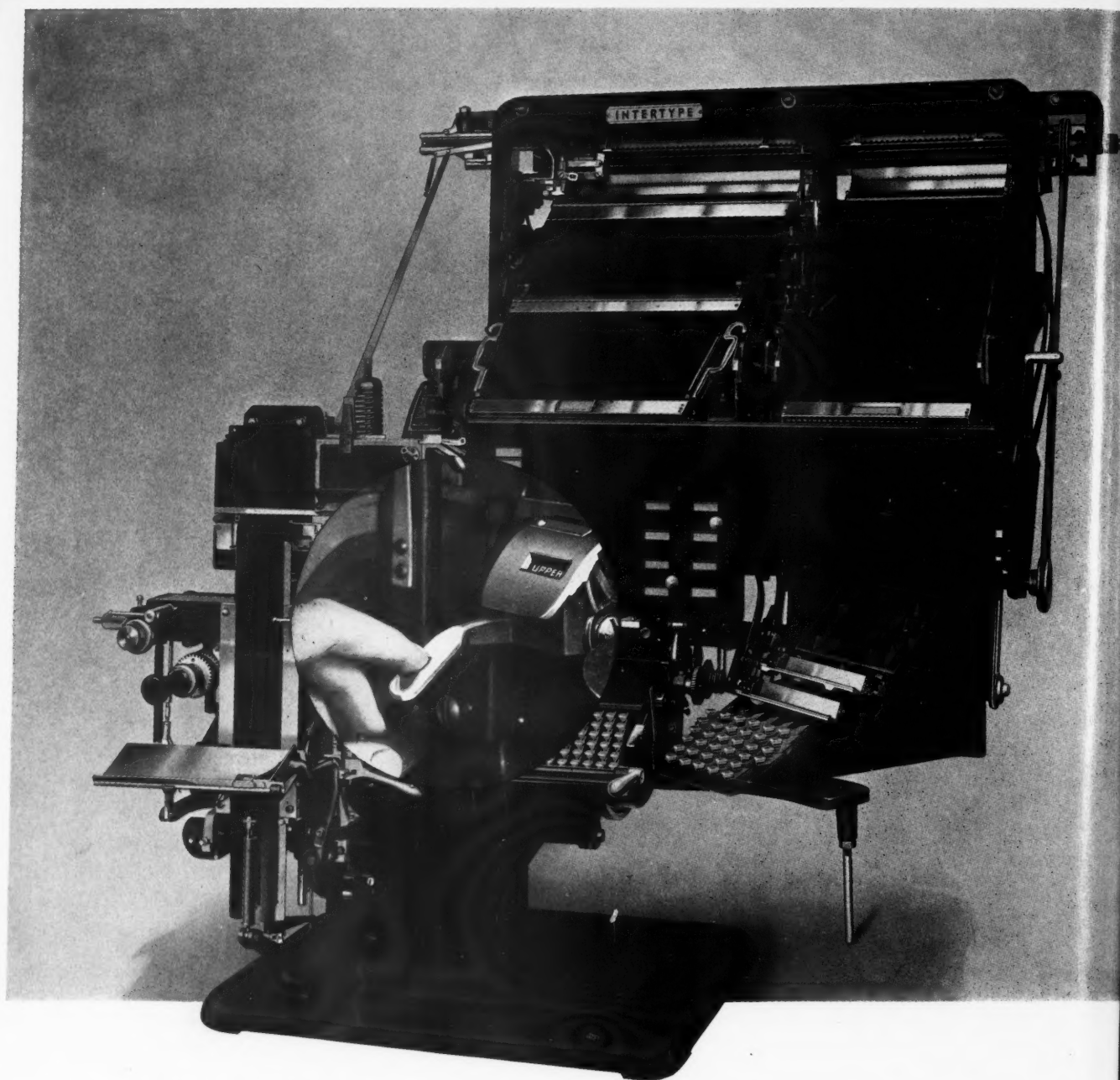
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